

Latin Poetry

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A BOOK OF LATIN POETRY

SELECTIONS

FROM NAEVIUS TO THE HYMN-WRITERS

CHOSEN AND ANNOTATED

BY

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Margaret Tyrell.

Tale tuum carmen nobis, divine poeta,
quale sopor fessis in gramine, quale per aestum
dulcis aquae saliente sitim restinguere rivo.

— VERGIL, *Eclogues*, V, 45-47.

— Poetry exalts
Her voice to ages, and informs the page
With music, image, sentiment and thought,
Never to die.

— THOMSON, *The Seasons*, *Summer*.

CVII (anonymous) and those from Naevius, Ennius, Cicero, Lucretius, Catullus, Vergil, Manilius, Seneca, Lucan, Petronius, Valerius Flaccus, Juvenal, and Boëthius, and has also prepared the historical sketches of Latin poetry.

J. W. B.

S. H. W.

4CB.

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1. Saturnian :

A native Italian verse of doubtful nature and of no literary importance. It was probably accentual, rather than quantitative. Macaulay suggested as an English equivalent the line :

‘The queen’ was in’ her par’lour, eat’ing bread’ and hon’ey.’

A later theory (not, however, applicable to the traditional form of the fourth line of the epitaph) may be represented by :

‘Sing’ me, god’dess Came’na, wi’ly old Ulys’ses.’

(Dimsdale)

2. Dactylic Hexameter :

∠ ∪ ∪ | ∠ ∪ ∪ | ∠ ∪ ∪ | ∠ ∪ ∪ | ∠ ∪ ∪ | ∠ _

A Spondee (∠ _) may be substituted for any Dactyl, but rarely in the fifth foot.

In English :

‘Clearly the rest I behold of the dark-eyed sons of Achaia.’

(Hawtrey)

3. Elegiac Couplet :

A Dactylic Hexameter followed by a Dactylic Pentameter.

∠ ∪ ∪ | ∠ ∪ ∪ | ∠ ∪ ∪ | ∠ ∪ ∪ | ∠ ∪ ∪ | ∠ _
 ∠ ∪ ∪ | ∠ ∪ ∪ | ∠ ∥ ∠ ∪ ∪ | ∠ ∪ ∪ | ∠

A Spondee (∠ _) may be substituted for any Dactyl except in the second half of the Pentameter.

In English :

‘ Then from Olumpus to Erebos, then from the rapture to torment,

Then from the fellow of gods — misery’s mate, to the man.’
(Browning)

4. Trochaic Septenarius :

$\angle \cup \mid _ \cup \mid \angle \cup \mid _ \cup \mid \angle \cup \mid _ \cup \mid \angle \cup \mid _$

Possible substitutes for the Trochee are: Spondee ($\angle _$); Tribrah ($\cup \cup \cup$); Dactyl ($\angle \cup \cup$); Anapaest ($\cup \cup _$); Proceleusmatic ($\cup \cup \cup \cup$).

In English :

‘ Comrades, leave me here a little, while as yet ’tis early morn.’
(Tennyson)

5. Cretic Tetrameter :

$\angle \cup _ \mid \angle \cup _ \mid \angle \cup _ \mid \angle \cup _$

Possible substitutes for the Cretic are: First Paeon ($\angle \cup \cup \cup$); Fourth Paeon ($\cup \cup \cup _$).

6. Anapaestic Dimeter :

$\cup \cup \angle \mid \cup \cup _ \mid \cup \cup \angle \mid \cup \cup _$

Possible substitutes for the Anapaest are: Spondee ($_ \angle$); Dactyl ($_ \cup \cup$); Proceleusmatic ($\cup \cup \cup \cup$).

In English :

‘ The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold.’
(Byron)

7. Phalaecean (Hendecasyllabic) :

$\angle \cup \mid \angle \cup \cup \mid \angle \cup \mid \angle \cup \mid \angle \cup$

Possible substitutes for the Trochee in the first foot are: Spondee ($\angle _$); Iambus ($\cup _$).

In English :

‘ Look, I come to the test, a tiny poem
All composed in the metre of Catullus.’

(Tennyson)

8. Choliambus (Scazon) :

∪ ∠ | ∪ — | ∪ ∠ | ∪ — | ∪ ∠ | ∠ ∪

Possible substitutes for the Iambus are : Dactyl (— ∪ ∪), in the first and third feet ; Tribrach (∪ ∪ ∪), in the first four feet ; Spondee (— —), in the first and third feet ; Anapaest (∪ ∪ ∠), in the first foot only.

9. Glyconic and Pherecratic Strophe :

Three Glyconics and a Pherecratic.

∠ — | ∠ ∪ ∪ | ∠ ∪ | ∠
∠ — | ∠ ∪ ∪ | ∠ ∪ | ∠
∠ — | ∠ ∪ ∪ | ∠ ∪ | ∠
∠ — | ∠ ∪ ∪ | ∠ ∪

Possible substitutions for the Spondee in the first foot of either metre are : Trochee (∠ ∪) ; Iambus (∪ —).

10. Sapphic Strophe :

Three Lesser Sapphics and an Adonic.

∠ ∪ | ∠ — | ∠ ∥ ∪ ∪ | ∠ ∪ | ∠ ∪
∠ ∪ | ∠ — | ∠ ∥ ∪ ∪ | ∠ ∪ | ∠ ∪
∠ ∪ | ∠ — | ∠ ∥ ∪ ∪ | ∠ ∪ | ∠ ∪
∠ ∪ ∪ | ∠ ∪

Catullus uses this scheme with some freedom.

In English :

‘ Faded every violet, all the roses ;
Gone the glorious promise, and the victim
Broken in this anger of Aphrodite
Yields to the victor.’

(Tennyson)

11. Iambic Trimeter (Senarius):

$\cup \angle \mid \cup _ \mid \cup \angle \mid \cup _ \mid \cup \angle \mid \cup _$

Possible substitutes for the Iambus in any foot but the last are: Tribrach ($\cup \cup \cup$); Spondee ($_ _$); Dactyl ($_ \cup \cup$); Anapaest ($\cup \cup _$); Proceleusmatic ($\cup \cup \cup \cup$). These were used more freely in the early period.

In English:

‘We fling up flowers and laugh, we laugh across the wine.’
(Dowson)

12. Fourth Archilochian Strophe:

A Greater Archilochian followed by an Iambic Trimeter Catalectic.

$\angle \cup \cup \mid \angle \cup \cup \mid \angle \cup \cup \mid \angle \cup \cup \mid \angle \cup \mid \angle \cup \mid \angle \cup$
 $\cup \angle \mid \cup _ \mid \cup \angle \mid \cup _ \mid \cup \angle \mid \cup$

A Spondee may be substituted in the first three feet of the Greater Archilochian, and in the first and third feet of the Iambic Trimeter.

13. Fourth Asclepiadean Strophe:

Two Lesser Asclepiadeans followed by a Pherecratic and a Glyconic.

$\angle _ \mid \angle \cup \cup \mid \angle \parallel \angle \cup \cup \mid \angle \cup \mid \angle$
 $\angle _ \mid \angle \cup \cup \mid \angle \mid \angle \cup \cup \mid \angle \cup \mid \angle$
 $\angle _ \mid \angle \cup \cup \mid \angle \cup$
 $\angle _ \mid \angle \cup \cup \mid \angle \cup \mid \angle$

Lesser Asclepiadean in English:

‘Nymphs and Graces again, dance in the woodland shades.’
(Sydney Self)

14. Alcaic Strophe:

$\cup : \angle \cup \mid \angle _ \parallel \angle \cup \cup \mid \angle \cup \mid \angle$
 $\cup : \angle \cup \mid \angle _ \parallel \angle \cup \cup \mid \angle \cup \mid \angle$
 $\cup : \angle \cup \mid \angle _ \mid \angle \cup \mid \angle \cup$
 $\angle \cup \cup \mid \angle \cup \cup \mid \angle \cup \mid \angle \cup$

In English :

‘ O mighty-mouth’d inventor of harmonies,
O skill’d to sing of Time or Eternity,
God-gift’ed organ-voice of England,
Milton, a name to resound for ages.’

(Tennyson)

15. Second Asclepiadean Strophe :

A Glyconic followed by a Lesser Asclepiadean.

$\angle - \mid \angle \cup \cup \mid \angle \cup \mid \angle$
 $\angle - \mid \angle \cup \cup \mid \angle \cup \mid \angle \cup \cup \mid \angle \cup \mid \angle$

16. First Archilochian Strophe :

A Dactylic Hexameter followed by a Lesser Archilochian.

$\angle \cup \cup \mid \angle \cup \cup \mid \angle \cup \cup \mid \angle \cup \cup \mid \angle \cup \cup \mid \angle -$
 $\angle \cup \cup \mid \angle \cup \cup \mid \angle$

17. Iambic Strophe :

An Iambic Trimeter followed by an Iambic Dimeter.

$\cup \angle \mid \cup \angle \mid \cup \angle \mid \cup \angle \mid \cup \angle \mid \cup \angle$
 $\cup \angle \mid \cup \angle \mid \cup \angle \mid \cup \angle$

18. Glyconic Series :

$\angle - \mid \angle \cup \cup \mid \angle \cup \mid \angle$

Possible substitutes for the Spondee of the first foot are :
Trochee ($\angle \cup$) ; Iambus ($\cup -$).

In English :

‘ Last light left of our fathers’ years.’

(Swinburne)

19. Iambic Dimeter :

$$\cup \angle \mid \cup _ \mid \cup \angle \mid \cup _$$

Possible substitutes for the Iambus in any foot but the last are: Tribrach ($\cup \cup \cup$); Spondee ($_ _$); Dactyl ($_ \cup \cup$); Anapaest ($\cup \cup _$); Proceleusmatic ($\cup \cup \cup \cup$).

20. Lesser Sapphic and Glyconic Strophe :

$$\begin{array}{ccccccc} \angle \cup & \mid & \angle _ & \mid & \angle \parallel \cup \cup & \mid & \angle \cup & \mid & \angle \cup \\ \angle _ & \mid & \angle \cup \cup & \mid & \angle \cup & \mid & \angle \end{array}$$

LATIN POETRY

GNAEUS NAEVIUS

I

HIS OWN EPITAPH

Immortales mortales si foret fas flere
flerent divae Camenae Naevium poetam.
Itaque postquam est Orchi traditus thesauro,
obliti sunt Romae loquier lingua Latina.

QUINTUS ENNIUS

II

A GALLERY OF ANCIENT WORTHIES

Etiam ipse Tullius, commemorato prius Enni poetae versu, quo dixerat:

MORIBUS ANTIQUIS RES STAT ROMANA VIRISQUE,
"quem quidem ille versum," inquit, "vel brevitatem vel veritatem tamquam ex oraculo quodam mihi esse effatus videtur."

— AUGUSTINE, *De Civ. Dei* II, 21.

"Broad-based upon her ancient ways and men
Standeth the Roman State."

ROMULUS:

Pectora dulce tenet desiderium, simul inter
sese sic memorant: 'O Romule, Romule die,
qualem te patriae custodem di genuerunt!
O pater, o genitor, o sanguinem dis oriundum!
tu produxisti nos intra luminis oras.'

MANIUS CURIUS:

Quem nemo ferro potuit superare nec auro.

KING PYRRHUS:

'Nec mi aurum posco nec mi pretium dederitis:

non cauponantes bellum sed belligerantes,

ferro, non auro, vitam cernamus utrique!

Vosne velit an me regnare era quidve ferat Fors 10

virtute experiamur. Et hoc simul accipe dictum:

quorum virtuti belli fortuna pepercit,

eorundem libertati me parcere certum est.

Dono, ducite, doque volentibus cum magnis dis.'

FABIUS MAXIMUS, CUNCTATOR:

Unus homo nobis cunctando restituit rem. 15

Noenum rumores ponebat ante salutem.

Ergo postque magisque viri nunc gloria claret.

SCIPIO AFRICANUS:

a) Illic est ille situs, cui nemo civis neque hostis
quibit pro factis reddere opis pretium.

b) A sole exoriente supra Maeotis paludes 20
nemo est qui factis aequiperare queat.

Si fas endo plagas caelestum ascendere cuiquam est,
mi soli caeli maxima porta patet.

III

DESCRIPTIVE PASSAGES

THE DOUGHTY TRIBUNE:

Undique conveniunt velut imber tela tribuno:

configunt parmam, tinnit hastilibus umbo,

aerato sonitu galeae, sed nec pote quisquam

undique nitendo corpus discernere ferro.

Semper abundantes hastas frangitque quatitque. 5
Totum sudor habet corpus, multumque laborat,
nec respirandi fit copia : praepete ferro
Histri tela manu iacentes sollicitabant.

FELLING THE FOREST :

Incedunt arbusta per alta, securibus caedunt,
percellunt magnas quercus ; exciditur ilex, 10
fraxinus frangitur atque abies consternitur alta,
pinus proceras pervortunt : omne sonabat
arbustum fremitu silvai frondosai.

THE WAR-HORSE :

Et tum sicut equus qui de praesepibus fartus
vincula suis magnis animis abruptit et inde 15
fert sese campi per caerulea laetaque prata,
celso pectore saepe iubam quassat simul altam,
spiritus ex anima calida spumas agit albas.

THE OLD RACE-HORSE :

Sicut fortis equus, spatio qui saepe supremo
vicit Olympia, nunc senio confectus quiescit. 20

OMINOUS CALM :

— Mundus caeli vastus constitit silentio
et Neptunus saevus undis asperis pausam dedit ;
Sol equis iter repressit ungulis volantibus,
constitere annes perennes, arbores vento vacant.

SIGHTS AND SOUNDS :

1. Caelum suspexit stellis fulgentibus aptum. 25
2. Quod per amoenam urbem leni fluit agmine flumen.
3. Hastati spargunt hastas, fit ferreus imber.
4. Hinc Nox processit stellis ardentibus apta.

5. Concidit, et sonitum simul insuper arma dederunt.
6. It eques et plausu cava concutit ungula terram. 30
7. Labitur uncta carina per aequora cana celocis.
8. Brundisium pulcro praecinctum praepete portu.
9. Clamor ad caelum volvendus per aethera vagit.
10. Inde patefecit radiis rota candida caelum.

IV

ILIA'S DREAM

And then I heard our father's voice — these were his words to me —
 "O daughter, there is wretchedness and toil in store for thee,
 Ere Fortune from the River rise, then shalt thou be released."
 These, sister, were my father's words, and suddenly he ceased.

— AYTOUN, *Ilia's Dream*.

Et cita cum tremulis anus attulit artubus lumen.
 Talia tum memorat lacrimans exterrita somno :
 ' Eurydica prognata, pater quam noster amavit,
 vires vitaeque corpus meum nunc deserit omne.
 Nam me visus homo pulcher per amoena salicta 5
 et ripas raptare locosque novos. Ita sola
 postilla, germana soror, errare videbar
 tardaue vestigare et quaerere te neque posse
 corde capessere : semita nulla pedem stabilibat.
 Exim compellare pater me voce videtur 10
 his verbis : " O gnata, tibi sunt ante gerendae
 aerumnae, post ex fluvio fortuna resistet."
 Haec effatus pater, germana, repente recessit
 nec sese dedit in conspectum corde cupitus,
 quamquam multa manus ad caeli caerula templa 15
 tendebam lacrumans et blanda voce vocabam.
 Vix aegro cum corde meo me somnus reliquit.'

V

ANDROMACHE GRIEVES OVER FALLEN TROY

— Our old altars are no more,
Broken, crushed they lie, and splintered, and the flames above them roar.
— *AYTOUN, Andromache's Lament.*

Quid petam praesidi aut exsequar, quove nunc
auxilio exili aut fuga freta sim?

Arce et urbe orba sum: quo accidam? quo applicem?
cui nec arae patriae domi stant, fractae et disiectae iacent,
fana flamma deflagrata, tostī alti stant parietes 5
deformati atque abiete crispa.

O pater, o patria: o Priami domus,
saeptum altisono cardine templum!
vidi ego te, astante ope barbarica,
tectis caelatis laqueatis, 10
auro ebore instructam regifice.

Haec omnia vidi inflammari,
Priamo vi vitam evitare,
Iovis aram sanguine turpari.

VI

METRICAL TOURS-DE-FORCE

1. O Tite tute Tati tibi tanta, tyranne, tulisti.
2. At tuba terribili sonitu taratantara dixit.
3. Africa terribili tremit horrida terra tumultu.
4. Quae neque Dardaniis campis potuere perire
nec cum capta capi nec cum combusta cremari. 5
5. Machina multa minax minitatur maxima muris.
6. Iuno, Vesta, Minerva, Ceres, Diana, Venus, Mars,
Mercurius, Iovis, Neptunus, Vulcanus, Apollo.

VII

HIS OWN EPITAPH

Nemo me lacrimis decoret nec funera fletu
faxit. Cur? Volito vivos per ora virum.

M. TULLIUS CICERO

VIII

VERSIONS OF GREEK EPIGRAMS

1. Dic, hospes, Spartae nos te hic vidisse iacentis,
dum sanctis patriae legibus obsequimur.
2. Mors mea ne careat lacrimis; linquamus amicis
maerorem, ut celebrent funera cum gemitu.

T. LUCRETIUS CARUS

IX

AN INVOCATION TO VENUS

— I take

That popular name of thine to shadow forth
The all-generating powers and genial heat
Of Nature, when she strikes thro' the thick blood
Of cattle, and light is large, and lambs are glad
Nosing the mother's udder, and the bird
Makes his heart voice amid the blaze of flowers.

— TENNYSON, *Lucretius*.

Aeneadum genetrix, hominum divumque voluptas,
alma Venus, caeli subter labentia signa
quae mare navigerum, quae terras frugiferentis
concelebras, per te quoniam genus omne animantum
concipitur visitque exortum lumina solis :
te, dea, te fugiunt venti, te nubila caeli
adventumque tuum, tibi suavis daedala tellus
summittit flores, tibi rident aequora ponti
placatumque nitet diffuso lumine caelum.

Nam simul ac species patefacta est verna diei 10
 et reserata viget genitabilis aura Favoni,
 aëriæ primum volucres te, diva, tuumque
 significant initum percussæ corda tua vi.
 Inde ferae pecudes persultant pabula laeta
 et rapidos tranant amnis : ita capta lepore 15
 te sequitur cupide quo quamque inducere pergis.
 Denique per maria ac montis fluviosque rapaces
 frondiferasque domos avium camposque virentis
 omnibus incutiens blandum per pectora amorem
 efficis ut cupide generatim saecula propagent. 20
 Quæ quoniam rerum naturam sola gubernas
 nec sine te quicquam diâs in luminis oras
 exoritur neque fit lætum neque amabile quicquam,
 te sociam studeo scribendis versibus esse
 quos ego de rerum natura pangere conor. 25
 Memmiadae nostro, quem tu, dea, tempore in omni
 omnibus ornatum voluisti excellere rebus.

X

‘O PURBLIND RACE OF MISERABLE MEN!’

With thee, serene Philosophy, with thee,
 And thy bright garland, let me crown my song!
 Effusive source of evidence and truth!
 A lustre shedding o’er the ennobled mind,
 Stronger than summer-noon. . . .
 Hence through her nourished powers, enlarged by thee,
 She springs aloft, with elevated pride,
 Above the tangling mass of low desires,
 That bind the fluttering crowd; and, angel-winged,
 The heights of science and of virtue gains,
 Where all is calm and clear.

— THOMSON, *Summer*.

Suave, mari magno turbantibus æquora ventis,
 e terra magnum alterius spectare laborem;

somnia? esati quomquam est membra voluptas,
 sed quibus ipse male carere quia cernere suave est.
 Suave etiam belli certamina magna tueri
 per campos instructa tua sine parte pericli,
 sed nil lumentis, nil hinc quam antipha tenere
 illa doctus, apertum templum serena,
 ne curae illae, quae illas personae videre
 errare atque aliam palantis praecipere vias,
 certare ingenio, contendere nobilitate,
 noctes atque dies uti praestante labore
 ad summam emergere apex rerumque potiri.
 O miseram hominum mentis, o pectora caeca!
 qualibus in tenebris vitae quantisque periculis
 degitur hoc aevi quodcunque est! nonne videre
 nil aliud ubi naturam latitare, nisi utqui
 ————
 mune solum, et dolos atque insidias fruatur
 muneo sensu cura remota metuque?
 Ergo corpoream ad naturam pauca videmus
 esse opus omnino, quae deficiant cumque dolorem,
 Delicias quoque uti multas substernere possunt
 gratius interdum, neque natura ipsa requirit,
 si non aurea sunt iuvenum simulacra per aedes
 lampadas igniferas manibus retinentia dextris,
 lumina nocturnis opulsi ut suppeditentur,
 nec domus argento fulget auroque replet
 nec etherae reboant laqueata aurataque templa,
 cum tamen inter se prostrati in gramine molli
 propter aquae rivum sub ramis arboris altae
 non magnis opibus muneo corpora curant,
 praesertim cum tempestas aridet et anni
 tempora conpergunt viridantis floribus herbas.
 Nec calidae citius decedunt corpore febres,
 tetrilibus si in picturis ostroque rubenti

iacteris, quam si in plebeia veste cubandum est.
 Quapropter quoniam nil nostro in corpore gazae
 proficiunt neque nobilitas nec gloria regni,
 quod superest, animo quoque nil prodesse putandum;
 si non forte tuas legiones per loca campi 40
 fervere cum videas belli simulacra cientis,
 subsidii magnis et equom vi constabilitas,
 ornatas armis pariter pariterque animatas,
 his tibi tum rebus timentae religiones
 effugiunt animo pavidae; mortisque timores 45
 tum vacuum pectus linquunt curaque solutum,
 fervere cum videas classem lateque vagari.
 Quod si ridicula haec ludibriaque esse videmus,
 re veraque metus hominum curaeque sequaces
 nec metuunt sonitus armorum nec fera tela 50
 audacterque inter reges rerumque potentis
 versantur neque fulgorem reverentur ab auro
 nec clarum vestis splendorem purpureai,
 quid dubitas quin omni sit haec rationis potestas?
 omnis cum in tenebris praesertim vita laboret. 55
 Nam veluti pueri trepidant atque omnia caecis
 in tenebris metuunt, sic nos in luce timeamus
 interdum, polo quae sunt metuenda magis quam
 quae pueri in tenebris pavitant finguntque futura.
 Hunc igitur terrorem animi tenebraeque necesse est 60
 non radii solis neque lucida tela mei
 discutiant, sed naturae species ratioque.

XI

‘NOTHING IS HERE FOR TEARS, NOTHING TO WAIL’

For them no more the blazing hearth shall burn
 Or busy housewife ply her evening care :
 No children run to lisp their sire's return,
 Or climb his knees the envied kiss to share.

— GRAY, *Elegy Written in a Country Churchyard*.

‘Iam iam non domus accipiet te laeta, neque uxor
 optima nec dulces occurrent oscula nati
 praeripere et tacita pectus dulcedine tangent.
 Non poteris factis florentibus esse, tuisque
 praesidium. Misero misere,’ aiunt, ‘omnia ademit 5
 una dies infesta tibi tot praemia vitae.’
 Illud in his rebus non addunt, ‘Nec tibi earum
 iam desiderium rerum super insidet una.’
 Quod bene si videant animo dictisque sequantur,
 dissoluant animi magno se angore metuque. 10
 ‘Tu quidem ut es leto sopitus, sic eris aevi
 quod superest cunctis privatus doloribus aegris.
 At nos horrifco cinefactum te prope busto
 insatiabiliter deflevimus, aeternumque
 nulla dies nobis maerorem e pectore demet.’ 15
 Illud ab hoc igitur quaerendum est, quid sit amari
 tanto opere, ad somnum si res redit atque quietem,
 cur quisquam aeterno possit tabescere luctu.

XII

DEATH THE LEVELLER

The glories of our blood and state
 Are shadows, not substantial things;
 There is no armour against fate;
 Death lays his icy hand on kings.

— J. SHIRLEY, *Contention of Ajax and Ulysses*.

Think, in this battered Caravanseraï,
 Whose Portals are alternate Night and Day,
 How Sultan after Sultan with his Pomp
 Abode his destined Hour, and went his way.

— FITZGERALD, *Rubaiyat*.

Hoc etiam tibi tute interdum dicere possis:
 'Lumina sis oculis etiam bonus Ancus reliquit
 qui melior multis quam tu fuit, improbe, rebus.
 Inde alii multi reges rerumque potentes
 occiderunt, magnis qui gentibus imperitarunt. 5
 Ille quoque ipse, viam qui quondam per mare magnum
 stravit iterque dedit legionibus ire per altum
 ac pedibus salsas docuit super ire lacunas
 et contempsit equis insultans murmura ponti,
 lumine adempto animam moribundo corpore fudit. 10
 Scipiadas, belli fulmen, Carthaginis horror,
 ossa dedit terrae proinde ac famul infiniis esset.
 Adde Heliconiadum comites; quorum unus Homerus
 sceptrâ potitus eadem aliis sopitus quiete est.
 Denique Democritum postquam matura vetustas 15
 admonuit memores motus languescere mentis,
 sponte sua leto caput obviis obtulit ipse.
 Ipse Epicurus obit decurso lumine vitae,
 qui genus humanum ingenio superavit et omnis
 restinxit, stellas exortus ut aetherius sol. 20
 Tu vero dubitabis et indignabere obire?
 mortua cui vita est prope iam vivo atque videnti,
 qui somno partem maiorem conteris aevi
 et vigilans stertis nec somnia cernere cessas
 sollicitamque geris cassa formidine mentem 25
 nec reperire potes tibi quid sit saepe mali, cum
 ebrîus urgeris multis miser undique curis
 atque animi incerto fluitans errore vagaris.'

XIII

WHAT MAN CAN ESCAPE HIMSELF?

Impelled, with steps unceasing, to pursue
 Some fleeting good, that mocks me with the view;
 That, like the circle bounding earth and skies,
 Allures from far, yet, as I follow flies.

Still to ourselves in every place consigned,
 Our own felicity we make or find.

— GOLDSMITH, *The Traveller*.

Si possent homines, proinde ac sentire videntur
 pondus inesse animo quod se gravitate fatiget,
 e quibus id fiat causis quoque noscere et unde
 tanta mali tanquam moles in pectore constet,
 haud ita vitam agerent, ut nunc plerumque videmus 5
 quid sibi quisque velit nescire et quaerere semper
 commutare locum quasi onus deponere possit.
 Exit saepe foras magnis ex aedibus ille,
 esse domi quem pertaesum est, subitoque revertit,
 quippe foris nilo melius qui sentiat esse. 10
 Currit agens mannos ad villam praecipitanter,
 auxilium tectis quasi ferre ardentibus instans;
 oscitat extemplo, tetigit cum limina villae,
 aut abit in somnum gravis atque oblivia quaerit,
 aut etiam properans urbem petit atque revisit. 15
 Hoc se quisque modo fugitat, quem scilicet, ut fit,
 effugere haud potis est: ingratis haeret et odit
 propterea, morbi quia causam non tenet aeger;
 quam bene si videat, iam rebus quisque relictis
 naturam primum studeat cognoscere rerum, 20
 temporis aeterni quoniam, non unius horae,
 ambigitur status, in quo sit mortalibus omnis
 aetas, post mortem quae restat cumque, manenda.

XIV

THE ORIGIN OF BELIEF IN GOD

Si Dieu n'existait pas, il faudrait l'inventer.

— VOLTAIRE, *Épîtres*.

Lo! from the dread immensity of space
Returning, with accelerated course,
The rushing comet to the sun descends;
And as he sinks below the shading earth,
With awful train projected o'er the heavens,
The guilty nations tremble.

— THOMSON, *Summer*.

The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim.

— ADDISON, *Spectator*.

Praeterea caeli rationes ordine certo
et varia annorum cernebant tempora verti ?
nec poterant quibus id fieret cognoscere causis.
Ergo perfugium sibi habebant omnia divis
tradere et illorum nutu facere omnia flecti. 5
In caeloque deum sedis et templa locarunt,
per caelum volvi quia sol et luna videtur,
luna dies et nox et noctis signa severa
noctivagaeque faces caeli flammaeque volantes,
nubila sol imbres nix venti fulmina grando 10
et rapidi fremitus et murmura magna minarum.

O genus infelix humanum, talia divis
cum tribuit facta atque iras adiunxit acerbis!
Quantos tum gemitus ipsi sibi, quantaque nobis
vulnera, quas lacrimas peperere minoribus nostris! 15
Nec pietas ulla est velatum saepe videri
vertier ad lapidem atque omnis accedere ad aras
nec procumbere humi prostratum et pandere palmas
ante deum delubra nec aras sanguine multo

spargere quadrupedum nec votisnectere vota, 20
 sed magē pacata posse omnia mente tueri.
 Nam cum suspicimus magni caelestia mundi
 templa, super stellisque micantibus aethera fixum,
 et venit in mentem solis lunaeque viarum,
 tunc aliis oppressa malis in pectora cura 25
 illa quoque expergefactum caput erigere inquit,
 nequae forte deum nobis immensa potestas
 sit, vario motu quae candida sidera verset.

XV

'CONSCIENCE DOES MAKE COWARDS OF US ALL'

When the fierce North-wind with his airy forces
 Rears up the Baltic to a foaming fury;
 And the red lightning with a storm of hail comes
 Rushing amain down;

How the poor sailors stand amazed and tremble,
 While the hoarse thunder, like a bloody trumpet,
 Roars a loud onset to the gaping waters
 Quick to devour them.

Thoughts, like old vultures, prey upon their heart-strings,
 And the smart twinges, when the eye beholds the
 Lofty Judge frowning, and a flood of vengeance
 Rolling before him.

— WATTS, *The Day of Judgment*.

Praeterea cui non animus formidine divum
 contrahitur, cui non correpunt membra pavore,
 fulminis horribili cum plaga torrida tellus
 contremit et magnam perecurrunt murmura caelum?
 Non populi gentesque tremunt, regesque superbi 5
 corripuiunt divum percussi membra timore,
 nequid ob admissum foede dictumve superbe
 poenarum grave sit solvendi tempus adultum?
 Summa etiam cum vis violenti per mare venti

induperatorem classis super aequora verrit 10
 cum validis pariter legionibus atque elephantis,
 non divum pacem votis adit ac prece quaesit
 ventorum pavidus paces animasque secundas,
 nequiquam, quoniam violento turbine saepe
 correptus nilo fertur minus ad vada leti? 15
 Usque adeo res humanas vis abdita quaedam
 obterit et pulchros fascis saevasque securis
 proculcare ac ludibrio sibi habere videtur.
 Denique sub pedibus tellus cum tota vacillat
 concussaeque cadunt urbes dubiaeque minantur, 20
 quid mirum si se temnunt mortalia saecula
 atque potestates magnas mirasque relinquunt
 in rebus viris divum, quae cuncta gubernent?

C. VALERIUS CATULLUS

XVI

LAMENT FOR LESBIA'S SPARROW

Weep, weep, ye Loves and Cupids all,
 And ilka Man o' decent feelin':
 My lassie's lost her wee, wee bird,
 And that's a loss, ye'll ken, past healin'.

The wee thing's gane the shadowy road
 That's never travelled back by ony:
 Out on ye Shades! ye're greedy aye
 To grab at aught that's brave and bonny.

— G. S. DAVIES.

Lugete, o Veneres Cupidinesque,
 et quantum est hominum venustiorum.
 Passer mortuus est meae puellae,
 passer, deliciae meae puellae,
 quem plus illa oculis suis amabat;
 nam mellitus erat suamque norat

ipsam tam bene quam puella matrem,
 nec sese a grēmio illius movebat,
 sed circumsiliens modo huc modo illuc
 ad solam dominam usque pipilabat. 10

Quī nunc it per iter tenebricosum
 illuc, unde negant redire quemquam.
 At vobis male sit, malae tenebrae
 Orci, quae omnia bella devoratis;
 tam bellum mihi passerem abstulistis. 15
 Vae factum male! vae miselle passer,
 tua nunc opera meae puellae
 flendo turgiduli rubent ocelli.

XVII

LOVE AND DEATH

So when or you or I are made
 A fable, song, or fleeting shade;
 All love, all liking, all delight
 Lies drown'd with us in endlesse night.

— HERRICK, *Corinna's Going a Maying*.

Vivez, si m'en croyez, n'attendez à demain:
 Cueillez dès aujourd'hui les roses de la vie.

— RONSARD, *A Hélène*.

Vivamus, mea Lesbia, atque amemus,
 rumoresque senum severiorum
 omnes unius aestimemus assis.
 Soles occidere et redire possunt:
 nobis cum semel occidit brevis lux, 5
 nox est perpetua una dormienda.
 Da mi basia mille, deinde centum,
 dein mille altera, dein secunda centum,
 deinde usque altera mille, deinde centum.
 Dein, cum milia multa fecerimus, 10

conturbabimus illa, ne sciamus,
aut ne quis malus invidere possit,
cum tantum sciat esse basiorum.

XVIII

A WITTY INVITATION

— Though my cates be mean, take them in good part;
Better cheer may you have, but not with better heart.

— SHAKESPEARE, *The Comedy of Errors*.

Cenabis bene, mi Fabulle, apud me
paucis, si tibi di favent, diebus,
si tecum attuleris bonam atque magnam
cenam, non sine candida puella
et vino et salē et omnibus cachinnis. 5
Haec si, inquam, attuleris, venūste noster,
cenabis bene: nam tui Catulli
plenus sacculus est aranearum.
Sed contra accipies meros amores
seu quid suavius elegantiusve est: 10
nam unguentum dabo, quod meae puellae
donarunt Veneres Cupidinesque,
quod tu cum olfacies, deos rogabis,
totum ut te faciant, Fabulle, nasum.

XIX

THE AWFUL DRAFT!

Furi, villula nostra non ad Austri
flatus opposita est neque ad Favoni
nec saevi Boreae aut Apheliotae,
verum ad milia quindecim et ducentos.
O ventum horribilem atque pestilentem! 5

XX

'O VENUSTA SIRMIO'

— We wander'd to and fro
Gazing at the Lydian laughter of the Garda Lake below
Sweet Catullus's all-but-island, olive-silvery Sirmio !

—TENNYSON, *Frater Ave atque Vale*.

Paene insularum, Sirmio, insularumque
ocelle, quascumque in liquentibus stagnis
marique vasto fert uterque Neptunus ;
quam te libenter quamque laetus invisio,
vix mi ipse credens Thyniam atque Bithynos 5
liquisse campos et videre te in tuto !
O quid solutis est beatius curis? *arb*
cum mens onus reponit, ac peregrino ;
labore fessi venimus larem ad nostrum,
desideratōque acquiescimus lecto. *U. e.* 10
Hoc est quod unum est pro laboribus tantis.
Salve, o venusta Sirmio, atque ero gaude ;
gaudete vosque, o Lydiae lacus undae ;
ridete, quidquid est domi cachinnorum.

XXI

HYMN TO DIANA

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep :
Hesperus entreats thy light,
Goddess excellently bright.
Earth, let not thy envious shade
Dare itself to interpose ;
Cynthia's shining orb was made
Heaven to clear when day did close :
Bless us then with wishèd sight,
Goddess excellently bright.

— BEN JONSON, *Cynthia's Revels*.

Dianae sumus in fide
 puellae et pueri integri :
 Dianam pueri integri
 puellaeque canamus.

O Latonia, maximi 5
 magna progenies Iovis,
 quam mater prope Deliam
 deposivit olivam,

montium domina ut fores
 silvarumque virentium 10
 saltuumque reconditorum
 annuumque sonantum :

tu Lucina dolentibus
 Iuno dicta puerperis,
 tu potens Trivia et notho es 15
 dicta lumine Luna.

Tu cursu, dea, menstruo
 metiens iter annuum,
 rustica agricolae bonis
 tecta frugibus explēs. 20

Sis quocumque tibi placet
 sancta nomine, Romulique
 antique ut solita es, bona
 sospites ope gentem.

XXII

BLESSINGS ON THE HAPPY PAIR!

The lovers, interchanging words and sighs
 Lost in the heaven of one another's eyes.

— LEIGH HUNT, *Story of Rimini*.

Acme's bosom was alone
 The whole world's imperial throne;
 And to faithful Acme's mind
 Septimius was all mankind.

— COWLEY, *Acme and Septimius*.

Acmen Septimius suos amores
 tenens in gremio, 'Mea,' inquit, 'Acme,
 ni te perdit amo atque amare porro
 omnes sum adsidue paratus annos
 quantum qui pote plurimum perire, 5
 solus in Libya Indiaque tosta
 caesio veniam obviis leoni.'
 Hoc ut dixit, Amor, sinistra ut ante,
 dextram sternuit approbationem.
 At Acme leviter caput reflectens, 10
 et dulcis pueri ebrios ocellos
 illo purpureo ore suaviata,
 'Sic,' inquit, 'mea vita, Septimille,
 huic uni domino usque serviamus,
 ut multo mihi maior acriorque 15
 ignis mollibus ardet in medullis.'
 Hoc ut dixit, Amor, sinistra ut ante,
 dextram sternuit approbationem.
 Nunc ab auspicio bono profecti
 mutuis animis amant amantur. 20
 Unam Septimius misellus Acmen
 mavult quam Syrias Britanniasque:
 uno in Septimio fidelis Acme
 facit delicias libidinisque.
 Quis ullos homines beatiores 25
 vidit, quis Venerem auspicatiorem?

XVIII

LOVE'S ECSTASY

Ah! Lesbia! though 'tis death to me,
 I cannot choose but look on thee;
 But, at the sight, my senses fly;
 I needs must gaze, but, gazing die.

— BYRON, *Ad Lesbiam*.

Ille mi par esse deo videtur,
ille, si fas est, superare divos,
qui sedens adversus identidem te
spectat et audit

dulce ridentem, misero quod omnis 5
eripit sensus mihi: nam simul te,
Lesbia, aspexi, nihil est super mi

* * *

lingua sed torpet, tenuis sub artus
flamma demanat, sonitu suoapte
tintinant aures, gemina teguntur
lumina nocte.

XXIV

EPITHALAMIUM

He is here, Urania's son,
Hymen come from Helicon;
God that glads the lover's heart,
He is here to join and part.

Happy bridegroom, day is done,
And the star from Eeta's steep
Calls to bed but not to sleep.

Happy bridegroom, Hesper brings
All desired and timely things.

* * * * *

Home return who him behold,
 Child to mother, sheep to fold,
 Bird to nest from wandering wide:
 Happy bridegroom, seek your bride.

— A. E. HOUSMAN, *Epithalamium*.

IUVENES:

Vesper adest, iuvenes, consurgite: Vesper Olympo
 expectata diu vix tandem lumina tollit.

Surgere iam tempus, iam pinguis linquere mensas,
 iam veniet virgo, iam dicetur hymenaeus.

Hymen o Hymenae, Hymen ades o Hymenae! 5

VIRGINES:

Cernitis, innuptae, iuvenes? Consurgite contra;
 nimirum Oetaeos ostendit Noctifer ignes.

Sic certe est; viden ut pernicious exsiluere?

Non temere exsiluere; canent quod visere par est.

Hymen o Hymenae, Hymen ades o Hymenae! 10

IUVENES:

Non facilis nobis, aequales, palma parata est,
 aspice, innuptae secum ut meditata requirunt.

Non frustra meditantur, habent memorabile quod sit;
 nec mirum, pēnitius quae tota mente laborant.

Nos alio mentes, alio divisimus aures; 15

iure igitur vincemur, amat victoria curam.

Quare nunc animos saltem committite vestros;

dicere iam incipient, iam respondere decebit.

Hymen o Hymenae, Hymen ades o Hymenae!

VIRGINES:

Hespere, qui caelo fertur crudelior ignis? 20

qui natam possis complexu avellere matris,

complexu matris retinentem avellere natam,

et iuveni ardenti castam donare puellam.

Quid faciunt hostes capta crudelius urbe?
 Hymen o Hymenaeë, Hymen ades o Hymenaeë! 25

IUVENES:

Hespere, qui caelo lucet iucundior ignis?
 qui desponsa tua firmes conubia flamma,
 quae pepigere viri, pepigerunt ante parentes,
 nec iunxere prius quam se tuus extulit ardor.
 Quid datur a divi felici optatius hora? 30
 Hymen o Hymenaeë, Hymen ades o Hymenaeë!

VIRGINES:

Ut flos in saeptis secretus nascitur hortis,
 ignotus pecori, nullo contusus aratro,
 quem mulcent aurae, firmat sol, educat imber;
 multi illum pueri, multae optavere puellae: 35
 idem cum tenui carptus defloruit ungui,
 nulli illum pueri, nullae optavere puellae;
 sic virgo, dum intacta manet, dum cara suis est;
 cum castum amisit polluto corpore florem,
 nec pueris iucunda manet, nec cara puellis. 40
 Hymen o Hymenaeë, Hymen ades o Hymenaeë!

IUVENES:

Ut vidua in nudo vitis quae nascitur arvo,
 numquam se extollit, numquam mitem educat uvam,
 sed tenerum prono deflectens pondere corpus,
 iam iam contingit summum radice flagellum, 45
 hanc nulli agricolae, nulli coluere iuveni;
 at si forte eadem est ulmo coniuncta marito,
 multi illam agricolae, multi accoluerunt iuvenis:
 sic virgo, dum intacta manet, dum inculta senescit;
 cum par conubium maturo tempore adepta est, 50
 cara viro magis et minus est invisae parenti.

Et tu ne pugna cum tali coniuge, virgo ;
 non æquom est pugnare, pater cui tradidit ipse,
 ipse pater cum matre, quibus parere necesse est.
 Virginitas non tota tua est, ex parte parentum est, 55
 tertia pars patri est, pars est data tertia matri,
 tertia sola tua est : noli pugnare duobus,
 qui genero sua iura simul cum dote dederunt.
 Hymen o Hymenæe, Hymen ades o Hymenæe !

XXV

FORSAKEN ARIADNE

The doleful Ariadne so
 On the wide shore forsaken stood ;
 False Theseus ! whither dost thou go ?
 Afar false Theseus cut the flood.

— COWLEY, *The Heart Fled Again*.

Crown me with fire, O gods ! with rage — disdain,
 With hate — with aught save love ; for love must flee !
 Teach me a curse to sear the false one's brain,
 Who sought — won — wed — and now — abandons me !

— B. W. PROCTOR, *The Song of Ariadne*.

Namque fluentisono prospectans litore Diae,
 Thesea cedentem celeri cum classe tuetur
 indomitos in corde gerens Ariadna furores,
 needum etiam sese quae visui visere credit,
 ut pote fallaci quae tum primum excita somno 5
 desertam in sola miseram se cernat harena.
 Immemor at iuvenis fugiens pellit vada remis,
 irrita ventosae linquens promissa procellae.
 Quem procul ex alga maestis Minois ocellis,
 saxea ut effigies bacechantis, prospicit, ehèu, 10
 prospicit et magnis curarum fluctuat undis.
 A misera, adsiduis quam luctibus exsternavit

spinosas Erycina serens in pectore curas
illa tempestate, ferox quo ex tempore Theseus
egressus curvis e litoribus Piraei 15
attigit iniusti fegis Cortinia tecta.
Hunc simul ac cupido conspexit lumine virgo
regia, quam suavis exspirans castus odores
lectulus in molli complexu matris alēbat,
quales Eurotae progignunt flumina myrtus, 20
aurave distinctos educit verna colores,
non prius ex illo flagrantia declinavit
lumina, quam cuncto concepit corpore flammam
funditus atque imis exarsit tota medullis.
Heu misere exagitans immiti corde furores, 25
sancte puer, curis hominum qui gaudia mixes,
quaeque regis Golgos quaeque Idalium frondosum,
qualibus incensam iactastis mente puellam
fluctibus, in flavo saepe hospite suspirantem !
Sed quid ego a primo digressus carmine plura 30
commemorem, ut linquens genitoris filia vultum,
ut consanguineae complexum, ut denique matris,
quae misera in nata deperdita lamentata est,
omnibus his Thesei dulcem praecoptarit amorem ;
aut ut vecta ratis spumosa ad litora Diae, 35
aut ut eam molli devinctam lumina somno
liquerit immemori discedens pectore coniunx ?
Saepe illam perhibent ardenti corde furem
clarisonas imo fudisse e pectore voces,
ac tum praeruptos tristem conscendere montes, 40
unde aciem in pelagi vastos protenderet aestus,
tum tremuli salis adversas procurrare in undas
mollia nudatae tollentem tegmina surae.
atque haec extremis maestam dixisse querellis,
frigidulos udo singultus ore cientem : 45

- ' Sicine me patriis avectam, perfide, ab aris,
 perfide, deserto liquisti in litore, Theseu?
 sicine discedens neglecto numine divum
 immemor a, devota domum periuria portas?
 nullane res potuit crudelis flectere mentis 50
 consilium? tibi nulla fuit elementia praesto,
 immite ut nostri vellet miserescere pectus?
 At non haec quondam nobis promissa dedisti
 voce; mihi non haec miserae sperare iubebas,
 sed conubia laeta, sed optatos hymenaeos, 55
 quae cuncta aërei discerpunt irrita venti.
- Tum iam nulla viro iuranti femina credat,
 nulla viri speret sermones esse fideles;
 quis dum aliquid cupiens animus praegestit apisci,
 nil metuunt iurare, nihil promittere parcunt: 60
 sed simul ac cupidae mentis ~~satiata~~ ^{satiata} libido est,
 dieta nihil metuere, nihil periuria curant.
 Nam quo me referam? quali spe perdita nitor?
 Idomeneosne petam montes? a, gurgite lato
 discernens ponti truculentum dividit aequor. 65
 An patris auxilium sperem? quemne ipsa reliqui
 respersum iuvenem fraterna caede secuta?
 Coniugis an fido consoler memet amore?
 quine fugit lentos incurvans gurgite remos?
 Praeterea nullo litus, sola insula, tecto, 70
 nec patet egressus pelagi cingentibus undis:
 nulla fugae ratio, nulla spes: omnia muta,
 omnia sunt deserta, ostentant omnia letum.
 Non tamen ante mihi languescunt lumina morte,
 nec prius a fesso secedent corpore sensus, 75
 quam iustam a divis exposcam prodita multam,
 caelestumque fidem postrema comprecser hora.
 Quare facta virum multantes vindice poena,

Eumenides, quibus anguino redimita capillo
frons expirantis praeportat pectoris iras, 80

huc huc adventate, meas audite querellas; ✓
vos nolite pati nostrum vane cedere luctum, ✓
sed quali solam Theseus me merite reliquit,
tali mente, deus, funestet sequi suosque.

Ipse autem ^{hic} caeca mentem caligine Theseus
consitus oblito dimisit pectore cuncta, 85

quae mandata prius constanti mente tenebat,
dulcia nec maesto sustollens signa parenti
sospitem Erechtheum se ostendit visere portum;
haec mandata prius constanti mente tenentem

Thesæ ceu pulsæ ventorum flammæ nubes
aëreum nivæ montis liquere cacumen.

At pater, ut summa pro pectum ex arce petebat,
anxia in adsiduos absumens lumina flētus,
cum primum inflati conspexit lintea veli,
præcipitem sese scopulorum e vertice iccit,
amissum credens infiniti Theca fato.

Sic funesta domus ingressus tecta paterna
morte ferox Theseus, qualem Minoidi luctum
obtulerat mente immemori talem ipse recepit.

Quae tamen aspectans cedentem inaequali carinam
multiplices animo volvebat saucia curas.

At parte, ex alia florens volitabat Iacchus
cum thiaso Satyrorum et Nysigenis Silenis,
te quaerens, Ariadná, tuoque incensus amore. 105

XXVI

WOMAN'S WORDS

Woman's love is writ in water !

Woman's faith is traced in sand.

— *AYTON, Charles Edward at Versailles.*

Nulli se dicit mulier mea nubere malle
 quam mihi, non si se Iuppiter ipse petat.
 Dicit : sed mulier cupido quod dicit amanti,
 in vento et rapida scribere oportet aqua.

XXVII

'LIBERA ME'

— Aphrodite, befriend !

Long have I served thine altars, serve me now at the end,
 Let me have peace of thee, truce of thee, golden one, send !

— ERNEST DOWSON, *Libera Me*.

Siqua recordanti benefacta priora voluptas
 est homini, cum se cogitat esse piūm,
 nec sanctam violasse fidem, nec foedere in ullo
 divum ad fallendos numine abusum homines,
 multa parata manent in longa aetate, Catulle, 5
 ex hoc ingrato gaudia amore tibi.
 Nam quaecumque homines bene cuiquam aut dicere possunt
 aut facere, haec a te dictaque factaque sunt.
 Omnia quae ingratae perierunt credita menti.
 Quare iam te cur amplius exerceas ? 10
 Quin tu animo offirmas atque istinc te ipse reducis,
 et dis invitis desinis esse miser ?
 Difficile est longum subito deponere amorem.
 Difficile est, verum hoc qua lubet efficias :
 una salus haec est, hoc est tibi pervincendum ; 15
 hoc facias, sive id non pote sive pote.
 O di, si vestrum est misereri, aut si quibus umquam
 extremam iam ipsa in morte tulistis opem,
 me miserum aspice et, si vitam puriter egi,
 eripite hanc pestem perniciosam mihi. 20

Hei mihi surrepens imos ut torpor in artus
 : expulit ex omni pectore laetitia!
 Non iam illud quaero, contra ut me diligat illa,
 aut, quod non potis est, esse pudica velit:
 ipse valere opto et taëtrum hunc deponere morbum. 25
 O di, reddite mi hoc pro pietate mea.

XXVIII

'A FINE EAR FOR THE ASPIRATE'

A most intense young man,
 An ultra-poetical, super-aesthetical
 Out-of-the-way young man.

— GILBERT, *Patience*.

Chommoda dicebat, si quando commoda vellet
 dicere, et insidias Arrius hinsidiās,
 et tum mirifice sperabat se esse locutum,
 cum quantum poterat dixerat hinsidias.
 Credo, sic mater, sic Liber avunculus eius, 5
 sic maternus avus dixerat atque avia.
 Hoc misso in Syriam requierant omnibus aures:
 audibant eadem haec leniter et leviter,
 nec sibi postilla metuebant talia verba,
 cum subito affertur nuntius horribilis, 10
 Ionios fluctus, postquam illuc Arrius isset,
 iam non Ionios esse, sed Hionios.

XXIX

ODI ET AMO

Odi et amo: quare id faciam, fortasse requiris.
 Nescio, sed fieri sentio et excrucior.

XXX

'FRATER AVE ATQUE VALE'

There beneath the Roman ruin where the purple flowers grow,
 Came that 'Ave atque Vale' of the Poet's hopeless woe,
 Tenderest of Roman poets nineteen-hundred years ago.

— TENNYSON, *Frater Ave atque Vale*.

Multas per gentes et multa per aequora vectus
 advenio has miseras, frater, ad inferias,
 ut te postremo donarem munere mortis
 et mutam nequiquam adloquerer cinerem,
 quandoquidem fortuna mihi tete abstulit ipsum, 5
 heu miser indigne frater adempte mihi.
 Nunc tamen interea haec, prisco quae more parentum
 tradita sunt tristi munere ad inferias,
 accipe fraterno multum manantia fletu,
 atque in perpetuum, frater, ave atque vale. 10

PUBLILIUS SYRUS

XXXI

SAWS AND MAXIMS

— Jewels five-words-long
 That on the stretched forefinger of all Time
 Sparkle forever.

— TENNYSON, *The Princess*.

1. Aut amat aut odit mulier, nil est tertium.
2. Alienum aes homini ingenuo acerba est servitus.
3. Amicum an nomen habeas, aperit calamitas.
4. Beneficium accipere libertatem est vendere.
5. Bonum quod est supprimitur, numquam exstinguitur.
6. Comes facundus in via pro vehiculo est.

7. Dolor animi morbus gravior est quam corporis.
8. Ex vitio alterius sapiens emendat suum.
9. Effugere cupiditatem regnum est vincere.
10. Fortunam citius reperias, quam retineas.
11. Formosa facies muta commendatio est.
12. Fortuna vitrea est: tum cum splendet frangitur.
13. Locis remotis qui latet, lex est sibi.
14. Miserum est tacere cogi, quod cupias loqui.
15. Mori necesse est, sed non quotiens volueris.
16. Multos timere debet, quem multi timent.
17. Malum est consilium, quod mutari non potest.
18. Non turpis est cicatrix, quam virtus parit.
19. Nec mortem effugere quisquam nec amorem potest.
20. Occasio aegre offertur, facile amittitur.
21. Poenam moratur improbus, non praeterit.
22. Quicquid fit cum virtute, fit cum gloria.
23. Qui timet amicum, vim non novit nominis.
24. Quid tibi pecunia opus est, si uti non potes?
25. Stulti timent fortunam, sapientes ferunt.

P. VERGILIUS MARO

XXXII

A WAYSIDE MEETING

And every shepherd tells his tale
Under the hawthorn in the dale.

— MILTON, *L'Allegre*.

MELIBOEUS:

Tityre, tu patulae recubans sub tegmine fagi
silvestrem tenui musam meditaris avena:

nos patriae finis et dulcia linquimus arva.
 Nos patriam fugimus : tu, Tityre, lentus in umbra
 formosam resonare doces Amaryllida silvas.

5

TITYRUS :

O Meliboe, deus nobis haec otia fecit.
 Namque erit ille mihi semper deus, illius aram
 saepe tener nostris ab ovilibus imbuet agnus.
 Ille meas errare boves, ut cernis, et ipsum
 ludere quae vellem calamo permisit agresti.

10

MELIBOEUS :

Non equidem invideo, miror magis ; undique totis
 usque adeo turbatur agris. En, ipse capellas
 protinus aeger ago : hanc etiam vix, Tityre, duco.
 Hic inter densas corylos modo namque gemellos,
 spem gregis, a, silice in nuda conixa reliquit.
 Saepe malum hoc nobis, si mens non laeva fuisset,
 de caelo tactas memini praedicere quereus.
 Sed tamen iste deus qui sit, da, Tityre, nobis.

15

TITYRUS :

Urbem quam dicunt Romam, Meliboe, putavi
 stultus ego huic nostrae similem, quo saepe solemus
 pastores ovium teneros depellere fetus.
 Sic canibus catulos similis, sic matribus haedos
 noram, sic parvis componere magna solebam.
 Verum haec tantum alias inter caput extulit urbes
 quantum lenta solent inter viburna cupressi.
 Hic illum vidi iuvenem, Meliboe, quotannis
 bis senos cui nostra dies altaria fumant.
 Hic mihi responsum primus dedit ille petenti :
 'Pascite ut ante boves, pueri ; summittite tauros.'

20

25

MELIBOEUS:

Fortunate senex, ergo tua rura manebunt; 30

et tibi magna satis, quamvis lapis omnia nudus

limosoque palus obducat pascua iunco:

non insueta gravis temptabunt pabula fetas,

nec mala vicini pecoris contagia laedent.

Fortunate senex, hic inter flumina nota 35

et fontis sacros frigus captabis opacum.

Hinc tibi quae semper vicino ab limite saepes

Hyblaeis apibus florem depasta salicti

saepe levi somnum suadebit inire susurro:

hinc alta sub rupe canet frondator ad auras; 40

nec tamen interea raucae, tua cura, palumbes,

nec gemere aëria cessabit turtur ab ulmo.

TITYRUS:

Ante leves ergo pascentur in aethere cervi,

et freta destituent nudos in litore piscis,

ante pererratis amborum finibus exsul 45

aut Ararim Parthus bibet aut Germania Tigrim,

quam nostro illius labatur pectore vultus.

MELIBOEUS:

At nos hinc alii sitientis ibimus Afros,

pars Scythiam et rapidum cretae veniemus Oaxen

et penitus toto divisos orbe Britannos. 50

En umquam patrios longo post tempore finis,

pauperis et tuguri congestum caespite culmen,

post aliquot, mea regna, videns mirabor aristas?

Impius haec tam culta novalia miles habebit,

barbarus has segetes: en quo discordia civis 55

produxit miseros: his nos consevimus agros!

insere nunc, Meliboe, puros, pone ordine vitis.

Ite meae, quondam felix pecus, ite capellae.

Non ego vos posthac viridi proiectus in antro
 dumosa pendere procūl de rupe videbo ; 60
 carmina nulla canam ; non me pascente, capellae,
 florentem cytisum et salices carpetis amaras.

TITYRUS :

Hic tamen hanc mecum poteras requiescere noctem
 fronde super viridi : sunt nobis mitia poma,
 castaneae molles et pressi copia lactis, 65
 et iam summa procūl villarum culmina fumant,
 maioresque cadunt altis de montibus umbrae.

XXXIII

'UNTO US A CHILD IS BORN'

The world's great age begins anew,
 The golden years return,
 The earth doth like a snake renew
 Her winter weeds outworn.
 A loftier Argo cleaves the main,
 Fraught with a later prize ;
 Another Orpheus sings again,
 And loves, and weeps and dies.

— SHELLEY, *Hellas*.

Ultima Cumaei venit iam carminis aetas ;
 magnus ab integro saeculorum nascitur ordo.
 Iam redit et virgo, redeunt Saturnia regna,
 iam nova progenies caelo demittitur alto.
 Tu modo nascenti puero, quo ferrea primum 5
 desinet ac toto surget gens aurea mundo,
 casta fave Lucina : tuus iam regnat Apollo.
 Ille deum vitam accipiet divisque videbit
 permixtos heroas, et ipse videbitur illis,
 pacatumque reget patriis virtutibus orbem. 10
 At tibi prima, puer, nullo munuscula cultu
 errantis hederas passim cum baccare tellus

mixtaque ridenti colocasia fundet acantho.
 Ipsae lacte domum referent distenta capellae
 ubera, nec magnos metuent armenta leones; 15
 ipsa tibi blandos fundent cunabula flores.
 Occidet et serpens, et fallax herba veneni
 occidet; Assyrium vulgo nascetur amomum.
 At simul heroum laudes et facta parentis
 iam legere et quae sit poteris cognoscere virtus, 20
 molli paulatim flavescent campus arista,
 incultisque rubens pendeat sentibus uva,
 et durae quercus sudabunt roscida mella.
 Pauca tamen sufferunt priscæ vestigia fraudis,
 quæ temptare Thetidin ratibus, quæ cingere muris 25
 oppida, quæ inbeant telluri infundere sulcos.
 Alter erit tum Tiphys, et altera quæ vehat Argo
 delectos heroas; erunt etiam altera bella
 atque iterum ad Troiam magnus mittetur Achilles.
 Hinc, ubi iam firmata virum te fecerit aetas, 30
 cedit et ipse mari vector, nec nautica pinus
 mutabit merces: omnis feret omnia tellus.
 Non rastros patietur humus, non vinca falcem;
 robustus quoque iam tauris iuga solvet arator;
 nec varios discet mentiri lana colores, 35
 ipse sed in pratis aries iam suave rubenti
 murice, iam croceo mutabit vellera luto;
 sponte sua sandyx pascentis vestiet agnos.
 'Talia saecula,' suis dixerunt, 'currite,' fuis
 concordēs stabili fatorum numine Parcae. 40
 Adgredere o magnos (aderit iam tempus) honores,
 cara deum suboles, magnum Iovis incrementum!
 Aspice convexo nutantem pondere mundum,
 terrasque tractusque maris caelumque profundum:
 aspice venturo laetentur ut omnia saeclo! 45

XXXIV

LOVE'S MAGIC

Hear me, Selene, for to thee I sing !
 I cast this barley on the fire, and say :
 ' Even so I scatter strong Alcander's bones !'
 I fling these laurel leaves upon the fire,
 And say : ' So let his flesh be shrivelled up !'
 Dread mother, draw him dying to my feet.

— JOHN TODHUNTER, *Daphne's Complaint*.

Effer aquam, et molli cinge haec altaria vitta,
 verbenasque adole pinguis et mascula tura,
 coniugis ut magicis sanos avertere sacris
 experiar sensus ; nihil hic nisi carmina desunt.

Ducite ab urbe domum, mea carmina, ducite Daphnim. 5

Carmina vel caelo possunt deducere Lunam,
 carminibus Circe socios mutavit Ulixi,
 frigidus in pratis cantando rumpitur anguis.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Terna tibi haec primum triplici diversa colore
 licia circumdo, terque haec altaria circum
 effigiem duco ; numero deus impare gaudet. 10

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Necte tribus nodis ternos, Amarylli, colores ;
 necte, Amarylli, modo et, ' Veneris,' dic, ' vincula necto.' 15

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Limus ut hic durescit, et haec ut cera liquescit
 uno eodemque igni, sic nostro Daphnis amore.
 Sparge molam et fragilis incende bitumine lauros.

Daphnis me malus urit, ego hanc in Daphnide laurum. 20

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Talis amor Daphnim, qualis cum fessa iuvenum
per nemora atque altos quaerendo bucula lucos
propter aquae rivum viridi procumbit in ulva
perdita, nec serae meminit decedere nocti; 25
talis amor teneat, nec sit mihi cura mederi.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Has olim exuvias mihi perfidus ille reliquit,
pignora cara sui: quae nunc ego limine in ipso,
terra, tibi mando; debent haec pignora Daphnim. 30

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Has herbas atque haec Ponto mihi lecta venena
ipse dedit Moeris (nascentur plurima Ponto);
his ego saepe lupo fieri et se condere silvis
Moerim, saepe animas imis excire sepulcris, 35
atque satas alio vidi traducere messis.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Fer cineres, Amarylli, foras rivoque fluenti
transque caput iace, nec respexeris. His ego Daphnim
adgrediar; nihil ille deos, nil carmina curat. 40

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Aspice: corripuit tremulis altaria flammis
sponte sua, dum ferre moror, cinis ipse. Bonum sit!
nescio quid certe est, et Hylax in limine latrat.
Credimus? an, qui amant, ipsi sibi somnia fingunt? 45

Parcite, ab urbe venit, iam parcite carmina, Daphnis.

XXXV

A STORM IN HARVEST-TIME

If weather be fair, and tidy thy grain,
 Make speedily carriage, for fear of a rain;
 For tempest and showers deceiveth a many,
 And lingering lubbers lose many a penny.

— THOMAS TUSSEK, *August's Husbandry*.

Quid tempestates autumnī et sidera dicam,
 atque, ubi iam breviorque dies et mollior aestas,
 quae vigilanda viris? vel cum ruit imbriferum ver,
 spīcea iam campis cum messis inhorruit et cum
 frumenta in viridi stipula lactentia turgent? 5
 Saepe ego, cum flavis messorē induceret arvis
 agricola et fragili iam stringeret hordea culmo,
 omnia ventorum concurrere proelia yidi,
 quae gravidam late segetem ab radicibus imis
 sublimem expulsam eruerent; ita turbine nigro 10
 ferret hiems culmumque levem stipulasque volantis.
 Saepe etiam immensum caelo venit agmen aquarum
 et foedam glomerant tempestatem imbribus atris
 collectae ex alto nubes; ruit arduus aether,
 et pluvia ingenti sata lacta boumque labores 15
 diluit; implentur fossae et cava flumina crescunt
 cum sonitu fervetque fretis spirantibus aequor.
 Ipse pater media nimborum in nocte corusca
 fulmina molitur dextra: quo maxima motu
 terra tremit; fugere ferae et mortalia corda 20
 per gentis humilis stravit pavor: ille flagranti
 aut Athon aut Rhodopen aut alta Ceraunia telo
 deicit; ingeminant Austri et densissimus imber:
 nunc nemora ingenti vento, nunc litora plangunt.
 Hoc metuens caeli mensis et sidera serva. 25

XXXVI

PRAISE OF ITALY

Could nature's bounty satisfy the breast,
 The sons of Italy were surely blest.
 Whatever fruits in different climes were found,
 That proudly rise, or humbly court the ground,
 These here disporting own the kindred soil,
 Nor ask luxuriance from the planter's toil;
 While sea-born gales their gelid wings expand
 To winnow fragrance round the smiling land.

— GOLDSMITH, *The Traveller*.

Sed neque Medorum silvae, ditissima terra,
 nec pulcher Ganges atque auro turbidus Hermus
 laudibus Italiae certent, non Baetra neque Indi
 totaque turiferis Panchaia pinguis harenis.
 Haec loca non tauri spirantes naribus ignem 5
 invertere satis immanis dentibus hydri,
 nec galeis densisque virum seges horruit hastis;
 sed gravidæ fruges et Bacchi Massicus umor
 implevere; tenent oleae armentaue laeta.
 Hinc bellator equus campo sese arduus infert, 10
 hinc albi, Clitumne, greges et maxima taurus
 victima, saepe tuo perfusi flumine sacro,
 Romanos ad templa deum duxere triumphos.
 Hic ver adsidium atque alienis mensibus aestas:
 bis gravidæ pecudes, bis pomis utilis arbor. 15
 At rabidæ tigres absunt et saeva leonum
 semina, nec miseros fallunt aconita legentis,
 nec rapit immensos orbis per humum, neque tanto
 squameus in spiram tractu se colligit anguis.
 Adde tot egregias urbes operumque laborem, 20
 tot congesta manu præruptis oppida saxis
 fluminaque antiquos subterlabentia muros.
 An mare quod supra memorem, quodque adluit infra?

Anne lacus tantos? te, Lari maxime, teque,
 fluctibus et fremitu adsurgens Benace marino? 25
 An memorem portus Lucrinoque addita claustra
 atque indignatum magnis stridoribus aequor,
 Iulia qua ponto longe sonat unda refuso
 Tyrrhenusque fretis immittitur aestus Avernis?
 Haec eadem argenti rivos aerisque metalla 30
 ostendit venis atque auro plurima fluxit.
 Haec genus acre virum, Marsos pubemque Sabellam
 adsuetumque malo Ligurem Volcosque verutos
 extulit, haec Decios Marios magnosque Camillos,
 Scipiadas duros bello et te, maxime Caesar, 35
 qui nunc extremis Asiae iam victor in oris
 imbellem avertis Romanis arcibus Indum.
 Salve, magna parens frugum, Saturnia tellus,
 magna virum: tibi res antiquae laudis et artis
 ingredior sanctos ausus recludere fontis, 40
 Ascræumque cano Romana per oppida carmen.

XXXVII

‘GOD MADE THE COUNTRY, AND MAN MADE THE TOWN’

Sweet Country life, to such unknown,
 Whose lives are others', not their own!
 But serving Courts and Cities, be
 Less happy, less enjoying thee.

O happy life! if that their good
 The Husbandmen but understood!
 Who all the day themselves doe please,
 And Younglings, with such sports as these:
 And, lying down, have nought t' affright
 Sweet sleep, that makes more short the night.

— HERRICK, *The Country Life*.

The gift of country life, near hills and woods,
 Where happy waters sing in solitudes.

— JOHN MASEFIELD, *Biography*.

O fortunatos nimium, sua si bona norint,
agricolas! quibus ipsa procul discordibus armis
fundit humo facilem victum iustissima tellus.
Si non ingentem foribus domus alta superbis
mane salutantum totis vomit aëdibus undam, 5
nec varios inhiant pulchra testudine postis
inclusasque auro vestis Ephyreiaque aera,
alba neque Assyrio fucatur lana veneno,
nec casia liquidi corrumpitur usus olivi;
at secura quies et nescia fallere vita, 10
dives opum variarum, at latis otia fundis,
speluncae vivique lacus et frigida Tempe
mugitusque boum mollesque sub arbore somni
non absunt; illic saltus ac lustra ferarum,
et patiens operum exiguoque adsecta iuventus, 15
sacra deum sanctique patres; extrema per illos
Iustitia excedens terris vestigia fecit.
Me vero primum dulces ante omnia Musae,
quarum sacra fero ingenti percussus amore,
accipiant, caelique vias et sidera monstrent, 20
defectus solis varios lunaeque labores;
unde tremor terris, qua vi maria alta tumescant
obcibus ruptis rursusque in se ipsa residant,
quid tantum Oceano properent se tingere soles
hiberni, vel quae tardis mora noctibus obstet. 25
Sin has ne possim naturae accedere partis
frigidus obstiterit circum praecordia sanguis,
rura mihi et rigui placeant in vallibus amnes,
flumina anem silvasque inglorius. O ubi campi
Spercheusque et virginibus bacechata Lacaenis 30
Taygeta! O qui me gelidis convallibus Haemi
sistat, et ingenti ramorum protegat umbra!
Felix, qui potuit rerum cognoscere causas,

atque metus omnis et inexorabile fatum
 subiecit pedibus strepitumque Acherontis avari. 35
 Fortunatus et ille deos qui novit agrestis,
 Panaque Silvanumque senem Nymphasque sorores.
 Illum non populi fascēs, non purpura regum
 flexit et infidos agitans discordia fratres,
 aut coniurato descendens Dacus ab Histro, 40
 non res Romanae perituraque regna ; neque ille
 aut doluit miserans inopem aut invidit habenti.

XXXVIII

THE BATTLE OF THE BEES

The meeting of these champions proud
 Seemed like the bursting thunder-cloud.

— SCOTT, *Lay of the Last Minstrel*.

Sin autem ad pugnam exierint — nam saepe duobus
 regibus incessit magno discordia motu ;
 continuoque animos vulgi et trepidantia bello
 corda licet longe praesciscere : namque morantis
 Martius ille aeris rauci canor increpāt, et vox 5
 auditur fractos sonitus imitata tubarum ;
 tum trepidae inter se coeunt pennisque coruscant
 spiculaque exacuunt rostris aptantque lacertos,
 et circa regem atque ipsa ad praetoria densae
 miscentur magnisque vocant clamoribus hostem ; 10
 ergo ubi ver nactae sudum camposque patētis,
 erumpunt portis ; concurritur, aethere in alto
 fit sonitus, magnum mixtae glomerantur in orbem
 praecipitesque cadunt : non densior aëre grando,
 nec de concussa tantum pluit ilice glandis : 15
 ipsi per medias acies insignibus alis
 ingentis animos angusto in pectore versant,

usque adeo obnixi non cedere, dum gravis aut hos
aut hos versa fuga victor dare terga subegit.

Hi motus animorum atque haec certamina tanta 20
pulveris exigui iactu compressa quiescent.

XXXIX

'ORPHÉE AUX ENFERS'

Or bid the soul of Orpheus sing
Such notes as, warbled to the string,
Drew iron tears down Pluto's cheek,
And made Hell grant what Love did seek.

— MILTON, *Il Penseroso*.

Orpheus he went (as poets tell)
To fetch Euridice from Hell;
But ah! it hapned, as he made
His passage through that dreadfull shade,
Revolve he did his loving eye,
(For gentle feare or jealousie)
And looking back, that look did sever
Him and Euridice for ever.

— HERRICK, *Orpheus*.

Illa quidem, dum te fugeret per flumina praeceps,
immanem ante pedes hydrum moritura puella
servantem ripas alta non vidit in herba.

At chorus aequalis Dryadum clamore supremos 5
implerunt montis; flerunt Rhodopeiae arces
altaque Pangaea et Rhesi Mavortia tellus
atque Getae atque Hebrus et Actias Orithyia.

Ipse cava solans aegrum testudine amorem
te, dulcis coniunx, te solo in litore secum, 10
te veniente die, te decedente canebat.

Taenarias etiam fauces, alta ostia Ditis,
et caligantem nigra formidine lucum
ingressus, Manisque adiit regemque tremendum
nesciaque humanis precibus mansuescere corda.

At cantu commotæ Erebi de sedibus imis 15
 umbræ ibant ténues simulacraque luce carentum,
 quam multa in foliis avium se milia condunt,
 vesper ubi aut hibernus agit de montibus imber,
 matres atque viri, defunctaque corpora vita
 magnanimum heroum, pueri innuptaeque puellae, 20
 impositique rogis iuvenes ante ora parentum,
 quos circum limus niger et deformis harundo
 Cocyti tarda¹que palus inamabilis unda
 adligat, et novies Styx interfusa coercet. ✓
 Quin ipsae stupuere domus atque intima Leti 25
 Tartara caeruleosque implexae crinibus anguis
 Eumenides, tenuitque inhians tria Cerberus ora,
 atque Ixionii vento rota constitit orbis.
 Iamque pedem referens casus evaserat omnis,
 redditaque Eurydice superas veniebat ad auras 30
 pone sequens (namque hanc dederat Proserpina legem),
 cum subita incautum dementia cepit amantem,
 ignoscenda quidem, seirent si ignoscere manes :
 restitit, Eurydicenque suam iam luce sub ipsa
 immemor heu ! victusque animi respexit. Ibi omnis 35
 effusus labor atque immitis rupta tyranni
 foedera, terque fragor stagnis auditus Avernî.
 Illa, ' Quis et me,' inquit, ' miseram et te perdidit, Orpheu,
 quis tantus furor ? En iterum crudelia retro
 fata vocant, conditque natantia lumina somnus. 40
 Iamque vale : feror ingenti circumdata nocte
 invalidasque tibi tendens, heu non tua, palmas'. —
 Dixit, et ex oculis subito, ceu fumus in auras
 commixtus tenuis, fugit diversa, neque illum
 prensantem nequiquam umbras et multa volentem 45
 dicere praeterea vidit ; nec portitor Orci
 amplius obiectam passus transire paludem.



XL

THE DEATH OF ORPHEUS

Orpheus could lead the savage race,
And trees unrooted left their place
Sequacious of the lyre.

—DRYDEN, *St. Cecilia's Day*.

— For what could that have done?
What could the Muse herself that Orpheus bore,
The Muse herself, for her enchanting son
Whom universal nature did lament,
When, by the rout that made the hideous roar,
His gory visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore?

— MILTON, *Lycidas*.

Quid faceret? Quo se rapta bis coniuge ferret?
quo fletu Manis, quae numina voce moveret?
Illa quidem Stygia nabat iam frigida cymba.
Septem illum totos perhibent ex ordine mensis
rupe sub aëria deserti ad Strymonis undam 5
flesse sibi, et gelidis haec evolvisse sub astris,
mulcentem tigris et agentem carmine quercus;
qualis populea maerens philomela sub umbra
amissos queritur fetus, quos durus arator
observans nido implumis detraxit; at illa 10
flet noctem, ramoque sedens miserabile carmen
integrat, et maestis late loca questibus implet.
Nulla Venus, non ulli animum flexere hymenaei:
solus hyperboreas glacies Tanainque nivalem
arvaeque Riphacis nunquam viduata pruinis 15
lustrabat, raptam Eurydiceen atque irrita Ditis
dona querens. Spretae Ciconum quo munere matres
inter sacra deum nocturnique orgia Bacchi
discerptum latos iuvenem sparsere per agros.
Tum quoque marmorea caput a cervice revulsum 20

gurgite cum medio portans Oeagrius Hebrus
 volveret, Eurydicen vox ipsa et frigida lingua
 'A miseram Eurydicen!' anima fugiente vocabat:
 'Eurydicen' toto referebant flumine ripae.

Q. HORATIUS FLACCUS

XLI

SPRING'S MESSAGE

Vigor and Youth dance hand in hand,
 Whilst Zephyr, with harmonious gales,
 Pipes softest music through the vales,
 And Spring and Flora, gaily crown'd
 With velvet carpet spread the ground.

— CHURCHILL, *The Ghost*.

Come, fill the Cup, and in the fire of Spring
 Your Winter-garment of Repentance fling:
 The Bird of Time has but a little way
 To flutter — and the Bird is on the Wing.

— FITZGERALD, *Rubaiyat*.

Solvitur acris hiems grata vice veris et Favoni,
 trahuntque siccās machinae carinas,
 ac neque iam stabulis gaudet pecus aut arator igni,
 nec prata canis albicant pruinis.
 Iam Cytherea choros ducit Venus imminente luna, 5
 iunctaeque Nymphis Gratiae decentes
 alterno terram quatunt pede, dum gravis Cyclopum
 Vulcanus ardens visit officinas.
 Nunc decet aut viridi nitidum caput impedire myrto
 aut flore terrae quem ferunt solutae; 10
 nunc et in umbrosis Fauno decet immolare lucis,
 seu poscat agna sive malit haedo.
 Pallida Mors aequo pulsat pede pauperum tabernas
 regumque turris. O beate Sesti,

vitae summa brevis spem nos vetat incohare longam.. 15

Iam te premet nox fabulaeque Manes
et domus exilis Plutonia; quo simul mearis,
nec regna vini sortiēre talis,
nec tenerum Lycidan mirabere, quo calet iuventus
nunc omnis et mox virgines tepebunt. 20

XLII

THE COQUETTE

Or light or dark, or short or tall,
She sets a springe to snare them all.

— THOMAS BAILEY ALDRICH, *Quatrains*.

What guyle is this, that those her golden tresses
She doth attyre under a net of gold;
And with sly skill so cunningly them dresses,
That which is gold or heare may scarce be told?

— SPENSER, *Amoretti*.

Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus
grato, Pyrrha, sub antro?
Cui flavam religas comam,
simplex munditiis? Heu quotiens fidem 5
mutatosque deos flebit et aspera
nigris aequora ventis
emirabitur insolens,

qui nunc te fruitur credulus aurea,
qui semper vacuam, semper amabilem 10
sperat, nescius aurae
fallacis! Miseri quibus

intemptata nites. Me tabula sacer
votiva paries indicat uvida
suspendisse potenti 15
vestimenta maris deo.

XLIII

INTEGER VITAE

The man of life upright,
Whose guiltless heart is free
From all dishonest deeds,
Or thought of vanity ;

That man needs neither towers
Nor armour for defence,
Nor secret vaults to fly
From thunder's violence.

— THOMAS CAMPION.

Integer vitae scelerisque purus
non eget Mauris iaculis neque arcu
nec venenatis gravida sagittis,
Fusce, pharetra,

sive per Syrtis iter aestuosas 5
sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
lambit Hydaspes.

Namque me silva lupus in Sabina,
dum meam canto Lalagen et ultra 10
terminum curis vagor expeditis
fugit inermem,

quale portentum neque militaris
Daunias latis alit aesculetis
nec Iubae tellus generat, leonum 15
arida nutrix.

Pone me pigris ubi nulla campis
arbor aestiva recreatur aura,

quod latus mundi nebulae malusque
Iuppiter urget ;

20

pone sub curru nimium propinqui
solis in terra domibus negata :
dulce ridentem Lalagen amabo
dulce loquentem.

XLIV

‘WHAT A PANIC’S IN THY BREASTIE!’

Like as an hynd forth singled from the heard,
That hath escaped from a ravenous beast,
Yet flies away of her owne feete afeard,
And every leafe, that shaketh with the least
Murmure of winde, her terror hath encreast.

— SPENSER, *Faerie Queene*.

Be not afraid of every stranger ;
Start not aside at every danger.

— GEORGE PEELE, *Old Wives’ Tale*.

Vitas inuleo me similis, Chloe,
quaerenti pavidam montibus aviis
matrem non sine vano
aurarum et siluae metu.

Nam seu mobilibus veris inhorruit
adventus foliis, seu virides rubum
dimovere lacertae,
et corde et genibus tremit.

5

Atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor :
tandem desine matrem
tempestiva sequi viro.

10

XLV

SIMPLICITY

To me more dear, congenial to my heart,
One native charm, than all the gloss of art.

—GOLDSMITH, *The Deserted Village*.

Persicos odi, puer, apparatus,
displicent nexae philyra coronae;
mitte sectari, rosa quo locorum
sera moretur.

Simplici myrto nihil adlabores
sedulus curo: neque te ministrum
dedecet myrtus neque me sub arcta
vite bibentem.

5

XLVI

THE GOLDEN MEAN

Void of strong desire and fear,
Life's wide ocean trust no more;
Strive thy little bark to steer
With the tide, but near the shore.

— LORD MELCOMBE.

Rectius vives, Licini, neque altum
semper urgendo neque, dum procillas
cautus horrescis, nimium premendo
litus iniquum.

Auream quisquis mediocritatem
diligat, tutus caret obsoleti
sordibus tecti, caret invidenda
sobrius aula.

5

Saepius ventis agitatur ingens
pinus et celsae graviore casu
decidunt turres feriuntque summos
fulgura montis. 10

Sperat infestis, metuit secundis
alteram sortem bene praeparatum
pectus. Informis hiemes reducit
Iuppiter, idem 15

summovet. Non, si male nunc, et olim
sic erit: quondam cithara tacentem
suscitat Musam neque semper arcum
tendit Apollo. 20

Rebus angustis animosus atque
fortis appare; sapienter idem
contrahes vento nimium secundo
turgida vela.

XLVII

THE LAST CONQUEROR

Ah! Posthumus! Our yeares hence flye,
And leave no sound: nor piety,
Or prayers, or vow
Can keepe the wrinkle from the brow;
But we must on,
As fate do's lead or draw us; none,
None, Posthumus, could ere decline
The doome of cruell Proserpine. — HERRICK, *His Age*.

Eheu fugaces, Postume, Postume,
labuntur anni nec pietas moram
rugis et instanti senectae
adferet indomitaeque morti:

non si trecentis quotquot eunt dies, amice, plâces inlacrimabilem Plutona tauris, qui ter amplum Geryonen Tityonque tristi compescit unda, scilicet omnibus, quicumque terrae munere vescimur, enaviganda, sive reges sive inopes erimus coloni.	5 10
Frustra cruento Marte cārebimus fractisque rāuci fluctibus Hadriae, frustra per autumnos nocentem corporibus metuemus Austrum.	15
Visendus ater flumine languido Cocytus errans et Danaï genus infame damnatusque longi Sisyphus Aeolides laboris.	20
Linquenda tellus et domus et placens uxor, neque harum quas colis arborum te praeter invisas cupressos ulla brevem dominum sequetur.	
Absumet heres Caecuba dignior servata centum clavibus et mero tinget pavimentum superbo, pontificum potiore cenis.	25

XLVIII

CONTENT

Sweet are the thoughts that savour of content,
The quiet mind is richer than a crown,
Sweet are the nights in careless slumber spent,
The poor estate scorns Fortune's angry frown :
Such sweet content, such minds, such sleep, such bliss,
Beggars enjoy, when princes often miss.

The homely house that harbours quiet rest,
 The cottage that affords no pride nor care,
 The mean that 'grees with country music best,
 The sweet consort of mirth and modest fare,
 Obscurèd life sets down a type of bliss:
 A mind content both crown and kingdom is.

— ROBERT GREENE,

Otium divos rogat in patenti
 prensus Aegaeο, simul atra nubes
 condidit lunam neque certa fulgent
 sidera nautis ;

otium bello furiosa Thrace, 5
 otium Medi pharetra decori,
 Grosphē, non gemmis neque purpura ve-
 nale neque auro.

Non enim gāzæ neque consularis
 summovet lictor miseros tumultus 10
 mentis et curas laqueatā circum
 tecta volantīs.

Vivitur parvo bene cui paternum
 splendet in mensa tenui salinium
 nec levis somnos timor aut cupidō 15
 sordidus aufert. ✓

Quid brevi fortes iaculamur aevo
 multā? quid terras alio calentis
 sole mutamus? patriæ quis exsul
 se quoque fugit? 20

Scandit aeratās vitiosa navis
 Cura nec turmas equitum relinquit,
 ocior cervis et agente nimbos
 ocior Euro.

Laetus in praesens animus quod ultra est 25
 oderit curare et amara lento
 temperet risu; nihil est ab omni
 parte beatum.

Abstulit clarum cita mors Achillem,
 longa Tithonum minuit senectus, 30
 et mihi forsân, tibi quod negarit,
 porriget hora.

Te greges centum Siculaeque circum
 mugiunt vaccae, tibi tollit hinnitum
 apta quadrigis equa, te bis Afro 35
 murice tinetae

vestiunt lanae: mihi parva rura et
 spiritum Graiae tènuem Camenae,
 Parca non mendax dedit et malignum
 spernere volgus. 40

XLIX

THE RECONCILIATION

Come let us now resolve at last
 To live and love in quiet;
 We'll tie the knot so very fast
 That Time shall ne'er untie it.

The truest joys they seldom know
 Who free from quarrels live:
 'Tis the most tender part of love
 Each other to forgive.

— JOHN SHEFFIELD, *The Reconcilement*.

‘Donec gratus eram tibi
 nec quisquam potior bracchia candidae
 cervici iuvenis dabat,
 Persarum vigui rege beatior.’

‘ Donec non alia magis
arsisti neque erat Lydia post Chloen,
multi Lydia nominis
Romana vigui clarior Ilia.’ 5

‘ Me nunc Thressa Chloe regit,
dulcis docta modos et citharae sciens,
pro qua non metuam mori,
si parcent animae fata superstiti.’ 10

‘ Me torret face mutua
Thurini Calais filius Ornyti,
pro quo bis patiar mori,
si parcent puero fata superstiti.’ 15

‘ Quid si prisca redit Venus
diductosque iugo cogit aëneo,
si flava excutitur Chloe,
reiectaeque patet ianua Lydiae?’ 20

‘ Quamquam sidere pulchrior
ille est, tu levior cortice et improbo
iracundior Hadria,
tecum vivere amem, tecum obeam libens.’

L

THE SPRING OF BANDUSIA

Whosoe'er shall wander near
When the Syrian heat is worst,
Let him hither come nor fear
Lest he may not slake his thirst.

— PROCTOR, *Inscription for a Fountain.*

— There gushed a rill
Whose low sweet talking seemed as if it said
Something eternal to that happy shade.

— LEIGH HUNT, *Story of Rimini.*

- O fons Bandusiae, splendidior vitro,
 dulci digne mero non sine floribus,
 cras donaberis haedo,
 cui frons turgida cornibus
 primis et venerem et proelia destinat ; 5
 frustra : nam gelidos inficiet tibi
 rubro sanguine rivos
 lascivi suboles gregis.
- Te flagrantis atrox hora Caniculae
 nescit tangere, tu frigus amabile 10
 fessis vomere tauris
 praebes et pecori vago.
- Fies nobilium tu quoque fontium,
 me dicente cavis impositam ilicem
 saxis, unde loquaces 15
 lymphae desiliunt tuae.

LI

‘NOUGHT MAY ENDURE BUT MUTABILITY’

Fled are the Frosts, and now the Fields appeare
 Re-cloth'd in fresh and verdant Diaper.
 Thaw'd are the snowes, and now the lusty Spring
 Gives to each Mead a neat enameling.

— HERRICK, *Farwell Frost*.

— We see the Seas,
 And Moons to wain ;
 But they fill up their Ebbs again ;
 But vanisht man,
 Like to a Lilly lost, nere can,
 Nere can repullulate, or bring
 His dayes to see a second Spring.

— HERRICK, *His Age*.

Diffugere nives, redeunt iam gramina campis
 arboribusque comae ;

mutat terra vices et decrescentia ripas flumina praetereunt ;	
Gratia cum Nymphis geminisque sororibus audet ducere nuda choros.	5
Immortalia ne speres, monet annus et alium quae rapit hora diem :	
frigora mitescunt Zephyris, ver proterit aestas interitura simul	10
pomifer Autumnus fruges effuderit, et mox bruma recurrit iners.	
Damna tamen celeres reparant caelestia lunae : nos ubi decidimus	
quo pater Aeneas, quo Tullus dives et Ancus, pulvis et umbra sumus. ✓	15
Quis scit an adiciant hodiernae crastina summae tempora di superi ?	
Cuncta manus avidas fugient heredis, amico quae dederis animo.	20
Cum semel occideris et de te splendida Minos fecerit arbitria,	
non, Torquate, genus, non te facundia, non te restituēt pietas ;	
infernīs neque enim tenebris Diana pudicum liberāt Hippolytum,	25
nec Lethaea valet Theseus abrumpere caro vincula Pirithoo.	

LII

JOYS OF COUNTRY LIFE

Happy the man whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground.

Whose herds with milk, whose fields with bread,
 Whose flocks supply him with attire;
 Whose trees in summer yield him shade,
 In winter fire.

— POPE, *Ode on Solitude*.

‘ Beatus ille, qui procul negotiis,
 ut prisca gens mortalium,
 paterna rura bobus exercet suis,
 solutus omni faenore,
 neque excitatur classico miles truci, 5
 neque horret iratum mare,
 forumque vitat et superba civium
 potentiorum limina. ✓
 Ergo aut adulta vitium propagine
 altas maritat populos, 10
 aut in reductā valle mugientium
 prospectat errantis greges,
 inutilisque falce ramos amputans
 feliciores inserit,
 aut pressa puris mella condit amphoris, 15
 aut tondet infirmas ovis;
 vel cum decorum mitibus pomis caput
 Autumnus agris extulit,
 ut gaudet insitiva decerpens pira
 certantem et uvam purpuræ, 20
 qua muneretur te, Priape, et te, pater
 Silvane, tutor finium!
 Libet iacere modo sub antiqua ilice
 modo in tenaci gramine:
 labuntur altis interim ripis aquae, 25
 queruntur in silvis aves,
 fontesque lymphis obstrepunt manantibus,
 somnos quod invitet levis.

At cum tonantis annus hibernus Iovis imbris nivesque comparat,	30
aut trudit acris hinc et hinc multa cane apros in obstantis plagas,	
aut amite levi rara tendit retia, turdibus edacibus dolos,	
pavidumque leporem et advenam laqueo gruem iucunda captat praemia.	35
Quis non malarum, quas amor curas habet, haec inter obliviscitur?	
Quod si pudica mulier in partem iuvet domum atque dulcis liberos,	40
Sabina qualis aut perusta solibus pernicis uxor Apuli,	
sacrum vetustis exstruat lignis focum lassi sub adventum viri,	
claudensque textis cratibus laetum pecus distenta siccet ubera,	45
et horna dulci vina promens dolio dapes inemptas apparet;	
non me Lucrina iuverint conchyliis magisque rhombus aut scari,	50
si quos Eois intonata fluctibus hiems ad hoc vertat mare;	
non Afra avis descendat in ventrem meum, non attagen Ionicus	
iucundior, quam lecta de pinguissimis oliva ramis arborum	55
aut herba lapathi prae amantis et gravi malvae salubres corpori,	
vel agna festis caesa Terminalibus vel haedus ereptus lupo.	60

Has inter epulas ut iuvat pastas ovis
 videre properantis domum,
 videre fessos vomerem inversum boves
 collo trahentis languido,
 positosque vernas, ditis examen domus, \ 65
 circum renidentis Lares ! '

Haec ubi locutus faenerator Alfius,
 iam iam futurus rusticus,
 omnem redegit Idibus pecuniam,
 quaerit Kalendis ponere. 70

LIII

THE BORE

— O, he's as tedious
 As is a tir'd horse, a railing wife ;
 Worse than a smoky house ; I had rather live
 With cheese and garlic in a windmill, far,
 Than feed on cates, and have him talk to me,
 In any summer-house in Christendom.

— SHAKESPEARE, *Henry IV, Pt. I.*

Ibam forte Via Sacra, sicut meus est mos,
 nescio quid meditans nugarum, totus in illis.
 Accurrit quidam notus mihi nomine tantum,
 arreptaque manu, ' Quid agis, dulcissime rerum ? '

' Suaviter, ut nunc est,' inquam, ' et cupio omnia quae vis.' 5
 Cum adsectaretur, ' Numquid vis ? ' occupo. At ille,
 ' Noris nos,' inquit ; ' docti sumus.' Hic ego, ' Pluris
 hoc,' inquam, ' mihi eris.' Misere discedere quaerens,
 ire modo ocius, interdum consistere, in aurem
 dicere nescio quid puero, cum sudor ad imos 10
 manaret talos. ' O te, Bolane, cerebri
 felicem ' ! aiebam tacitus, cum quidlibet ille
 garriret, vicos, urbem laudaret. Ut illi

nil respondebam, 'Misere cupis,' inquit, 'abire;
 iam dudum video: sed nil agis; usque tenebo; 15
 prosequar hinc quo nunc iter est tibi.' 'Nil opus est te
 circumagi: quendam volo visere non tibi notum;
 trans Tiberim longe cubat is, prope Caesaris hortos.'
 'Nil habeo quod agam et non sum piger: usque sequar te.'
 Demitto auriculas, ut iniquae mentis asellus, 20
 cum gravius dorso subiit onus. Incipit ille:
 'Si bene me novi, non Viscum pluris amicum,
 non Varium facies; nam quis me scribere pluris
 aut citius possit versus? Quis membra movere
 mollius? Invidéat quòd et Hermogenes, ego canto.' 25
 Interpellandi locus hic erat: 'Est tibi mater,
 cognati, quis te salvo est opus?' 'Haud mihi quisquam;
 omnes composui.' 'Felices! Nunc ego resto;
 confice; namque instat fatum mihi triste, Sabella
 quod puero cecinit divina mota anus urna: 30
 "Hunc neque dira venena nec hosticus auferet ensis,
 nec laterum dolor, aut tussis, nec tarda podagra;
 garrulus hunc quando consumet cumque; loquaces,
 si sapiat, vitet, simul atque adoleverit aetas."'
 Ventum erat ad Vestae, quarta iam parte diei 35
 praeterita, et casu tunc respondere vadato
 debebat; quod ni fecisset, perdere litem.
 'Si me amas,' inquit, 'paulum hic ades.' 'Inteream, si
 aut valeo stare aut novi civilia iura;
 et propero quo seis.' 'Dubius sum quid faciam,' inquit, 40
 'tene relinquam an rem.' 'Me, sodes.' 'Non faciam,'
 ille,
 et praecedere coepit. Ego, ut contendere durum est
 cum victore, sequor. 'Maecenas quomodo tecum?'
 hic repetit. 'Paucorum hominum et mentis bene sanae;
 nemo dexterius fortuna est usus.' 'Haberes 45

magnum adiutorem posset qui ferre secundas,
 hunc hominem velles si tradere; dispeream, ni
 summosses omnis.' 'Non isto vivimus illic
 quo tu rere modo; domus hac nec purior ulla est
 nec magis his aliena malis; nil mi officit,' inquam, 50
 'ditior hic aut est quia doctior; est locus uni
 cuique suus.' 'Magnum narras, vix credibile.' 'Atqui
 sic habet.' 'Accendis, quare cupiam magis illi
 proximus esse.' 'Velis tantummodo; quae tua virtus,
 expugnabis; et est qui vinci possit, eoque 55
 difficilis aditus primos habet.' 'Haud mihi dero:
 muneribus servos corrumpam; non, hodie si
 exclusus fuero, desistam; tempora quaeram;
 occurram in triviis; deducam. Nil sine magno
 vita labore dedit mortalibus.' Haec dum agit, ecce 60
 Fuscus Aristius occurrit, mihi carus et illum
 qui pulchre nosset. Consistimus. 'Unde venis?' et
 'quo tendis?' rogat et respondet. Vellere coepi,
 et pressare manu lentissima brachia, nutans,
 distorquens oculos, ut me eriperet. Male salsus 65
 ridens dissimulare; meum iecur urere bilis.
 'Certe nescio quid secreto velle loqui te
 aiebas mecum.' 'Memini bene, sed meliore
 tempore dicam; hodie tricesima sabbata; vin tu
 curtis Iudaeis oppedere?' 'Nulla mihi,' inquam, 70
 'religio est.' 'At mi; sum paulo infirmior, unus
 multorum. Ignosces; alias loquar.' Huncine solem
 tam nigrum surrexe mihi! Fugit improbus ac me
 sub cultro linquit. Casu venit obvius illi
 adversarius et 'Quo tu, turpissime?' magna 75
 inclamat voce et, 'Licet antestari?' Ego vero
 oponno auriculam. Rapit in ius; clamor utrimque;
 undique concursus. Sic me servavit Apollo.

LIV

THE TOWN MOUSE AND THE COUNTRY MOUSE

Our friend Dan Prior told (you know)
 A tale extremely *à propos*;
 Name a town life, and in a trice
 He had a story of two mice.

— POPE, *Satires of Horace Imitated*.

Fi du plaisir
 Que la crainte peut corrompre !

— LA FONTAINE, *Fables*.

— Olim

rusticus urbanum murem mus paupere fertur
 accepisse cavo, veterem vetus hospes amicum,
 asper et attentus quaesitis, ut tamen artum
 solveret hospitiiis animum. Quid multa? Neque ille 5
 sepositi ciceris nec longae invidit avenae,
 aridum et ore ferens acinum semesaque lardi
 frustra dedit, cupiens varia fastidia cena
 vincere tangentis male singula dente superbo;
 cum pater ipse domus palea porrectus in horna 10
 esset ador loliumque, dapis meliora relinquens. v
 Tandem urbanus ad hunc, ' Quid te iuvat,' inquit, ' amice,
 praerupti nemoris patientem vivere dorso?
 Vis tu homines urbemque feris praeponere silvis?
 Carpe viam, mihi crede, comes; terrestria quando 15
 mortalis animas vivunt sortita, neque ulla est
 aut magno aut parvo leti fuga; quo, bone, circa,
 dum licet, in rebus iucundis vive beatus;
 vive memor, quam sis aevi brevis.' ✓ Haec ubi dicta
 agrestem populere, domo levis exsilit; inde 20
 ambo propositum peragunt iter, urbis aventes
 moenia nocturni subrepere. Iamque tenebat
 nox medium caeli spatium, cum ponit uterque

^{In locuplet}
 in locuplete domo vestigia, rubro ubi cocco
 tincta super lectos eanderet vestis eburnos, 25
 multaque de magna superessent fercula cena,
 quae procul exstructis inerant hesterna canistris.
 Ergo ubi purpurea porrectum in veste locavit
 agrestem, veluti succinctus cursitat hospes
 continuatque dapes, nec non verniliter ipsis 30
 fungitur officiis, praelambens omne quod adfert.
 Ille cubans gaudet mutata sorte bonisque
 rebus agit laetum convivam, cum subito ingens
 valvarum strepitus lectis excussit utrumque.
 Currere per totum pavidi conclave, magisque 35
 exanimes trepidare, simul domus alta Molossis
 personuit canibus. Tum rusticus, 'Haud mihi vita
 est opus hac,' ait, 'et valeas; me silva cavusque
 tutus ab insidiis tenui solabitur ervo.'

ALBIUS TIBULLUS

LV

LONGING FOR HOME

In these sad hours, a prey to ceaseless pain,
 While feverish pulses leap in every vein,
 How wild soe'er my wandering thoughts may be,
 Still, gentle Delia, still they turn on thee!

Alone I'll grieve, till gloomy sorrow past,
 Health, like the cheerful day-spring, comes at last,
 Comes fraught with bliss to banish every pain,
 Hope, joy, and peace, and Delia in her train!

— COWPER, *Written in a Fit of Illness.*

Ibitis Aegaeas sine me, Messalla, per undas,
 o utinam memores ipse cohorsque mei!
 Me tenet ignotis aegrum Phaeacia terris;
 abstineas avidas Mors modo nigra manus.

- Abstineas, Mors atra, precor : non hic mihi mater 5
 quae legat in maestos ossa perusta sinus,
non soror, Assyrios cineri quae dedat odores
 et fleat effusis ante sepulchra comis,
Delia non usquam quae, me cum mitteret urbe,
 dicitur ante omnes consuluisse deos. 10
Illa sacras pueri sortes ter sustulit : illi
 rettulit e trinis omina certa puer.
Cuncta dabant reditus ; tamen est deterrita numquam
 quin fleret nostras respiceretque vias.
Ipse ego solator, cum iam mandata dedissem, 15
 quaerebam tardas anxius usque moras.
Aut ego sum causatus aves aut omina dira
 Saturnive sacram me tenuisse diem.
O quotiens ingressus iter mihi tristia dixi
 offensum in porta signa dedisse pedem ! 20
Audeat invito ne quis discedere Amore,
 aut sciat egressum se prohibente deo.
Quid tua nunc Isis mihi, Delia, quid mihi prosunt
 illa tua totiens aera repulsa manu,
quidve, pie dum sacra colis, pureque lavari 25
 te, memini, et puro secubuisse toro ?
At mihi contingat patrios celebrare Penates
 reddereque antiquo menstrua tura Lari.
Quam bene Saturno vivebant rege, priusquam
 tellus in longas est patefacta vias ! 30
Nondum caeruleas pinus contempserat undas,
 effusum ventis prae bueratque sinum,
nec vagus ignotis repetens compendia terris
 presserat externa navita merce ratem.
Illo non validus subit iuga tempore taurus, 35
 non domito frenos ore momordit equus,
non domus ulla fores habuit, non fixus in agris
 qui regeret certis finibus arva lapis.

- Ipsae mella dabant quercus, ultroque ferebant
 obvia securis ubera lactis oves. 40
- Non acies, non ira fuit, non bella, nec ensem
 immitti saevus duxerat arte faber.
- Nunc Iove sub domino caedes et vulnera semper,
 nunc mare, nunc leti mille repente viae.
- Parce, pater. Timidum non me periuria terrent, 45
 non dicta in sanctos impia verba deos.
- Quod si fatales iam nunc explevimus annos,
 fac lapis inscriptis stet super ossa notis :
- HIC IACET IMMITI CONSUMPTUS MORTE TIBULLUS,
 MESSALLAM TERRA DUM SEQUITURQUE MARI. 50
- Sed me, quod facilis tenero sum semper amori,
 ipsa Venus campos ducet in Elysios.
- Hic choreae cantusque vigent, passimque vagantes
 dulce sonant tenui gutture carmen aves ;
- fert casiam non culta seges, totosque per agros 55
 floret odoratis terra benigna rosis ;
- ac iuvenum series teneris immixta puellis
 ludit, et adsidue proelia miscet Amor.
- Illic est, cuicumque rapax Mors venit amanti,
 et gerit insigni myrtea sarta coma. 60
- At scelerata iacet sedes in nocte profunda
 abdita, quam circum flumina nigra sonant :
- Tisiphoneque impexa feros pro crinibus angues
 saevit, et huc illuc impia turba fugit ;
- tum niger in porta serpentum Cerberus ore 65
 stridet et aeratas excubat ante fores.
- Illic Iunonem temptare Ixionis ausi
 versantur celeri noxia membra rota ;
- porrectusque novem Tityos per iugera terrae
 adsiduas atro viscere pascit aves. 70

Tantalus est illic, et circum stagna : sed acrem
iam iam poturi deserit unda sitim ;

et Danaï proles, Veneris quod numina laesit,
in cava Lethaeas dōlia portat aquas.

Illic sit quicumque meos violavit amores, 75
optavit lentas et mihi militias.

At tu casta precor maneat, sanctique pudoris
adsideat cūstōs sedula semper anus.

Haec tibi fabellas referat positaque lucerna 80
deducat plena stamina longa colu ;

at circa gravibus pensis adfixa puella
paulatim somno fessa remittat opus.

Tunc veniam subito, nec quisquam nuntiet ante,
sed videar caelo missus adesse tibi.

Tunc mihi, qualis eris longos turbata capillos, 85
obvia nudatō, Delia, curre pede.

Hoc precor, hunc illum nobis Aurora nitentem
Luciferum roseis candida portet equis.

LVI

BLESSING THE FIELDS

You shall bless to-night the cornfields,
Draw a magic circle round them,
To protect them from destruction,
Blast of mildew, blight of insect,
Wagemin, the thief of cornfields,
Paimosaid, who steals the maize-ear !
Thus the fields shall be more fruitful.

— LONGFELLOW, *Hiawatha*.

Quisquis adest, faveat : fruges lustramus et agros,
ritus ut a prisco traditus extat avo.

Bacche, veni, dulcisque tuis e cornibus uva
pendeat, et spicis tempora cinge, Ceres.

- Luce sacra requiescat humus, requiescat arator, 5
et grave suspenso vomere cesset opus.
Solvite vincla iugis : nunc ad praesepia debent
plena coronato stare boves capite.
Omnia sint operata deo : non audeat ulla
lanificam pensis imposuisse manum. 10
Vos quoque abesse procul iubeo, discedat ab aris,
cui tulit hesterna gaudia nocte Venus.
Casta placent superis : pura cum veste venite
et manibus puris sumite fontis aquam.
Cernite, fulgentes ut eat sacer agnus ad aras 15
vinetaque post olea candida turba comas.
Di patrii, purgamus agros, purgamus agrestes :
vos mala de nostris pellite limitibus,
neu seges eludat messem fallacibus herbis,
neu timeat celeres tardior agna lupos. 20
Tunc nitidus plenis confisus rusticus agris
ingeret ardenti grandia ligna foco,
turbaque vernarum, saturi bona signa coloni,
ludet et ex virgis exstruet ante casas.
Eventura precor : viden ut felicibus extis 25
significet placidos nuntia fibra deos?
Nunc mihi fumosos veteris proferte Falernos
consulis et Chio solvite vincla cado.
Vina diem celebrent : non festa luce madere
est rubor, errantes et male ferre pedes. 30
Sed ' bene Messallam ' sua quisque ad pocula dicat,
nomen et absentis singula verba sonent.
Gentis Aquitanac celeberrimus Messalla triumphis
et magna intonsis gloria victor avis,
huc ades adspiraque mihi, dum carmine nostro 35
redditur agricolis gratia caelitibus.
Rura cano rurisque deos. His vita magistris
desuevit querna pellere glande famem :

- illi compositis primum docuere tigillis
 exiguam viridi fronde operire domum : 40
 illi etiam tauros primi docuisse feruntur
 servitium et plastro supposuisse rotam.
 Tum victus abiere feri, tum consita pomus,
 tum bibit irriguas fertilis hortus aquas,
 aurea tum pressos pedibus dedit uva liquores 45
 mixtaque securo est sobria lympha mero.
 Rura ferunt messes, calidi cum sideris aestu
 deponit flavas annua terra comas.
 Rure levis verno flores apis ingerit alveo,
 compleat ut dulci sedula melle favos. 50
 Agricola adsiduo primum satiatus aratro
 cantavit certo rustica verba pede
 et satur arenti primum est modulatus avena
 carmen, ut ornatos diceret ante deos,
 agricola et minio suffusus, Bacche, rubenti 55
 primus inexperta duxit ab arte choros.
 Huic datus a pleno memorabile munus ovili
 dux pecoris curtas auxerat hircus opes.
 Rure puer verno primum de flore corollam
 fecit et antiquis imposuit Laribus. 60
 Rure etiam teneris curam exhibitura puellis
 molle gerit tergo lucida vellus ovis.
 Hinc et femineus labor est, hinc pensa colusque,
 fusus et apposito pollice versat opus :
 atque aliqua adsiduae textrix operata Minervae 65
 cantat, et a pulso tela sonat latere.
 Ipse quoque inter agros interque armenta Cupido
 natus et indomitas dicitur inter equas.
 Illic indocto primum se exerceuit arcu :
 ei mihi, quam doctas nunc habet ille manus ! 70
 nec pecudes, velut ante, petit : fixisse puellas
 gestit et audaces perdomuisse viros.

Hic iuveni detraxit opes, hic dicere iussit limen ad iratae verba pudenda senem :	
hoc duce custodes furtim transgressa iacentes ad iuvenem tenebris sola puella venit	75
et pedibus praetemptat iter suspensa timore, explorat caecas cui manus ante vias.	
A miseri, quos hic graviter deus urget ! at ille felix, cui placidus leniter adflat Amor.	80
Sancte, veni dapibus festis, sed pone sagittas et procul ardentem hinc precor abde faces.	
Vos celebrem cantate deum pecorique vocate voce : palam pecori, clam sibi quisque vocet.	
Aut etiam sibi quisque palam : nam turba iocosa obstrepit et Phrygio tibia curva sono.	85
Ludite : iam Nox iungit equos, currumque sequuntur matris lascivo sidera fulva choro,	
postque venit tacitus furvis circumdatus alis Somnus et incerto Somnia nigra pede.	90

SEXTUS PROPERTIUS

LVII

‘SIMPLEX MUNDITIIS’

The adorning thee with so much art
Is but a barbarous skill :
’Tis but the poisoning of the dart
Too apt before to kill. — COWLEY, *The Mistress*.

Quid iuvat ornato procedere, vita, capillo et tenuis Coa veste movere sinus ?	
aut quid Orontea crinis perfundere murra, teque peregrinis vendere muneribus ;	
naturaeque decus mercato perdere cultu, nec sinere in propriis membra nitere bonis ?	5

Crede mihi, non ulla tuae est medicina figurae :
 nudus Amor formae non amat artificem.
 Aspice quos summittat humus formosa colores ;
 ut veniant hederæ sponte sua melius, 10
 surgat et in solis formosius arbutus antris,
 et sciat indocilis currere lymphæ vias.
 Litora nativis persuadent picta lapillis,
 et volucres nulla dulcius arte canunt.
 Non sic Leucippis succendit Castora Phoebe, 15
 Pollucem cultu non Hilaira soror.
 Non ego nunc vereor ne sim tibi vilior istis :
 uni si qua placet, culta puella sat est.
 Cum tibi praesertim Phoebus sua carmina donet
 Aoniamque libens Calliopea lyram, 20
 unica nec desit iucundis gratia verbis,
 omnia quaeque Venus, quaeque Minerva probat.
 His tu semper eris nostrae gratissima vitae,
 taedia dum miserae sint tibi luxuriae.

LVIII

LOVE'S SLAVE

The god of love, a ! *benedicite*,
How mighty and how greet a lord is he !

— CHAUCER, *Knights Tale*.

Quid mihi desidia non cessas fingere crimen,
quod faciat nobis conscia Roma moram?
Tam multa illa meo divisa est milia lecto,
quantum Hypanis Veneto dissidet Eridano;
nec mihi consuetos amplexu nutrit amores
Cynthia, nec nostra dulcis in aure sonat.
Olim gratus eram: non illo tempore cuiquam
contigit ut simili posset amare fide.

Invidiae fuimus : non me deus obruit ? an quae
 lecta Prometheis dividit herba iugis ? 10
 Non sum ego qui fueram : mutat via longa puellas.
 Quantus in exiguo tempore fugit amor !
 Nunc primum longas solus cognoscere noctes
 cogor et ipse meis auribus esse gravis.
 Felix, qui potuit praesenti flere puellae ; 15
 non nihil aspersis gaudet Amor lacrimis :
 aut si despectus potuit mutare calores,
 sunt quoque translato gaudia servitio.
 Mi neque amare aliam neque ab hac desistere fas est :
 Cynthia prima fuit, Cynthia finis erit. 20

LIX

A LOVER'S COMPLAINT

O wall, full often hast thou heard my moans,
 For parting my fair Pyramus and me !
 My cherry lips have often kissed thy stones,
 Thy stones with lime and hair knit up in thee.
 — SHAKESPEARE, *A Midsummer Night's Dream*.

Ianua vel domina penitus crudelior ipsa,
 quid mihi iam duris clausa taces foribus ?
 cur numquam reserata meos admittis amores,
 nescia furtivas reddere mota preces ?
 Nullane finis erit nostro concessa dolori, 5
 turpis et in tepido limine somnus erit ?
 Me mediae noctes, me sidera plena iacentem,
 frigidaque Eoo me dolet aura gelu :
 tu sola humanos numquam miserata dolores
 respondes tacitis mutua cardinibus. 10
 O utinam traiecta cava mea vacula rima
 percussas dominae vertat in auriculas !

Nunc iacet alterius felici nixa lacerto,
 at mea nocturno verba cadunt Zephyro.
 Sed tu sola mei, tu maxima causa doloris, 15
 victa meis numquam, ianua, muneribus.
 Te non ulla meae laesit petulantia linguae,
 quae solet irato dicere tota loco,
 ut me tam longa raucum patiare querela
 sollicitas trivio pervigilare moras. 20
 At tibi saepe novo deduxi carmina versu,
 osculaque impressis nixa dedi gradibus.
 Ante tuos quotiens verti me, perfida, postis,
 debitaque occultis vota tuli manibus.

LX

WINGED BY WINGED LOVE

Nor hath Love's mind of any judgment taste;
Wings, and no eyes, figure unheedy haste:
And therefore is Love said to be a child,
Because in choice he is so oft beguiled.

— SHAKESPEARE, *A Midsummer Night's Dream*.

Quicumque ille fuit, puerum qui pinxit Amorem,
nonne putas miras hunc habuisse manus?
Is primum vidit sine sensu vivere amantis,
et levibus curis magna perire bona.
Idem non frustra ventosas addidit alas, 5
fecit et humano corde volare deum :
scilicet alterna quoniam iactamur in unda,
nostraque non ullis permanet aura locis.
Et merito hamatis manus est armata sagittis,
et pharetra ex umero Gnosia utroque iacet ; 10
ante ferit quoniam, tuti quam cernimus hostem,
nec quisquam ex illo vulnere sanus abit.

In me tela manent, manet et puerilis imago :
 sed certe pennas perdidit ille suas ;
 evolat heu nostro quoniam de pectore nusquam, 15
 adsiduusque meo sanguine bella gerit.
 Quid tibi iucundum est siccis habitare medullis ?
 si pudor est, alio traice tela tua !
 Intactos isto satius temptare veneno :
 non ego, sed tenuis vapulat umbra mea. 20
 Quam si perdidideris, quis erit qui talia cantet,
 (haec mea Musa levis gloria magna tua est),
 qui caput, et digitos, et lumina nigra puellae,
 et canat ut soleant molliter ire pedes ?

LXI

CORNELIA SPEAKS FROM THE GRAVE

Thou know'st 'tis common ; all that lives must die,
 Passing through nature to eternity.

— SHAKESPEARE, *Hamlet*.

Desine, Paulle, meum lacrimis urgere sepulchrum :
 panditur ad nullas ianua nigra preces ;
 cum semel infernas intrarunt funera leges,
 non exorato stant adamante viae.
 Te licet orantem fuscae deus audiat aulae : 5
 nempe tuas lacrimas litora surda bibent.
 Vota movent superos : ubi portitor aera recepit,
 obserat herbosos lurida porta rogos.
 Quid mihi coniugium Paulli, quid currus avorum
 profuit aut famae pignora tanta meae ? 10
 Non minus immitis habuit Cornelia Parcas :
 en sum quod digitis quinque levatur onus.
 Nunc tibi commendo communia pignora natos :
 haec cura et cineri spirat inusta meo.

- Fungere maternis vicibus, pater : illa meorum 15
 omnis erit collo turba ferenda tuo.
- Oscula cum dederis tua flentibus, adice matris :
 tota domus coepit nunc onus esse tuum.
- Et si quid doliturus eris, sine testibus illis !
 cum venient, siccis oscula falle genis. 20
- Sat tibi sint noctes, quas de me, Paulle, fatiges,
 somniaque in faciem credita saepe meam :
 atque ubi secreto nostra ad simulacra loqueris,
 ut responsurae singula verba tace.
- Seu tamen adversum mutarit ianua lectum, 25
 sederit et nostro cauta noverca toro,
 coniugium, pueri, laudate et ferte paternum :
 capta dabit vestris moribus illa manus.
- Nec matrem laudate nimis : collata priori
 vertet in offensas libera verba suas. 30
- Seu memor ille mea contentus manserit umbra
 et tanti cineres duxerit esse meos,
 discite venturam iam nunc sentire senectam,
 cælibis ad curas nec vâcet ulla via.
- Quod mihi detractum est, vestros accedat ad annos : 35
 prole mea Paullum sic iuvet esse senem.

P. OVIDIUS NASO

LXII

LOVE TRIUMPHANT

In peace, Love tunes the shepherd's reed ;
 In war, he mounts the warrior's steed ;
 In halls, in gay attire is seen ;
 In hamlets, dances on the green.
 Love rules the court, the camp, the grove,
 And men below, and saints above ;
 For love is heaven, and heaven is love.

— SCOTT, *Lay of the Last Minstrel*.

- Esse quid hoc dicam, quod tam mihi dura videntur
 strata, neque in lecto pallia nostra sedent,
 et vacuus somno noctem, quam longa, peregi,
 lassaque versati corporis ossa dolent?
 Nam, puto, sentirem, si quo temptarer amore. 5
 An subit et tecta callidus arte nocet?
 Sic erit: haeserunt tenues in corde sagittae,
 et possessa ferus pectora versat Amor.
 Cedimus an subitum luctando accendimus ignem?
 Cedamus! leve fit, quod bene fertur, onus; 10
 vidi ego iactatas mota face crescere flammās
 et vidi nullo concutiente mori;
 verbera plura ferunt, quam quos iuvat usus aratri,
 detractant prensi dum iuga prima boves;
 asper equus duris contunditur ora lupatis, 15
 frena minus sentit, quisquis ad arma facit.
 Acrius invitos multoque ferocius urget,
 quam qui servitium ferre fatentur, Amor.
 En ego confiteor: tua sum nova praeda, Cupido;
 porrigimus vietas ad tua iura manus. 20
 Nil opus est bello: veniam pacemque rogamus,
 nec tibi laus armis victus inermis ero.
 Necte comam myrto, maternas iunge columbas!
 Qui deceat, currum vitricus ipse dabit,
 inque dato curru, populo clamante triumphum, 25
 stabis et adiunctas arte movebis aves;
 ducentur capti iuvenes captaeque puellae:
 haec tibi magnificus pompa triumphus erit.
 Ipse ego, praeda recens, factum modo vulnus habebo
 et nova captiva vincula mente feram; 30
 Mens Bona ducetur manibus post terga retortis
 et Pudor et castris quidquid Amoris obest.

- Omnia te metuent, ad te sua bracchia tendens
 vulgus 'io' magna voce 'trumphe' canet.
 Blanditiae comites tibi erunt Errorque Furorque, 35
 adsidue partes turba secuta tuas;
 his tu militibus superas hominesque deosque,
 haec tibi si demas commoda, nudus eris.
 Laeta triumphanti de summo mater Olympo
 plaudet et adpositas sparget in ora rosas, 40
 tu pinnas gemma, gemma variante capillos
 ibis in auratis aureus ipse rotis.
 Tunc quoque non paucos, si te bene novimus, ures,
 tunc quoque praeteriens vulnera multa dabis;
 non possunt, licet ipse velis, cessare sagittae, 45
 fervida vicino flamma vapore nocet.
 Ergo cum possim sacri pars esse triumphi,
 parce tuas in me perdere, victor, opes!
 aspice cognati felicia Caesaris arma:
 qua vicit, victos protegit ille manu. 50

LXIII

EVERY LOVER IS A SOLDIER

If doughty deeds my lady please,
 Right soon I'll mount my steed;
 And strong his arm and fast his seat,
 That bears frae me the meed.

If gay attire delight thine eye
 I'll dight me in array;
 I'll tend thy chamber door all night,
 And squire thee all the day.

— ROBERT CUNNINGHAM-GRAHAM, *Cavalier's Song*.

- Militat omnis amans, et habet sua castra Cupido;
 Attice, crede mihi, militat omnis amans.
 Quae bello est habilis, Veneri quoque convenit aetas.
 turpe senex miles, turpe senilis amor;

quos petiere duces animos in milite forti, hos petit in socio bella puella viro ; pervigilant ambo ; terra requiescit uterque : ille fores dominae servat, at ille ducis ; militis officium longa est via : mitte puellam, strenuus exempto fine sequetur amans ; ibit in adversos montes duplicataque nimbo flumina, congestas exeret ille nives, nec freta pressurus tumidos causabitur Euros aptaque verrendis sidera quaeret aquis. Quis nisi vel miles vel amans et frigora noctis et denso mixtas perferet imbre nives ? Mittitur infestos alter speculator in hostes, in rivale oculos alter, ut hoste, tenet. Ille graves urbes, hic durae limen amicae obsidet ; hic portas frangit, at ille fores. Custodum transire manus vigilumque catervas militis et miseri semper amantis opus. Mars dubius nec certa Venus : victique resurgunt, quosque neges umquam posse iacere, cadunt. Ergo desidiam quicumque vocabat amorem, desinat : ingenii est experientis amor. Ardet in abducta Briseide magnus Achilles : dum licet, Argivas frangite, Troes, opes ! Hector ab Andromaches complexibus ibat ad arma, et, galeam capiti quae daret, uxor erat. Summa ducum, Atrides, visa Priameide fertur Maenadis effusis obstipuisse comis ; Mars quoque deprensus fabrilia vincula sensit : notior in caelo fabula nulla fuit. Ipse ego segnis eram discinctaque in otia natus : mollierant animos lectus et umbra meos ;	5 10 15 20 25 30 35
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impulit ignavum formosae cura puellae
 iussit et in castris aera merere suis :
 inde vides agilem nocturnaue bella gerentem.
 Qui nolet fieri desidiosus, amet !

40

LXIV

DEATH OF TIBULLUS

Behold, Tibullus lies
 Here burnt, whose smal return
 Of ashes scarce suffice
 To fill a little Urne.
 Trust to good Verses then !
 They onely will aspire,
 When Pyramids, as men,
 Are lost i' th' funerall fire.

— HERRICK, *To Live Merrily*.

And now that thou art lying, my dear old Carian guest,
 A handful of grey ashes, long, long ago at rest,
 Still are thy pleasant voices, thy nightingales awake ;
 For Death, he taketh all away, but them he cannot take.

— WILLIAM JOHNSON-CORY, *Heracitus*.

Memnona si mater, mater ploravit Achillem,
 et tangunt magnas tristia fata deas,
 flebilis indignos, Elegeia, solve capillos !
 A ! nimis ex vero nunc tibi nomen erit :
 ille tui vates operis, tua fama, Tibullus 5
 ardet in exstructo, corpus inane, rogo.
 Ecce, puer Veneris fert eversamque pharetram
 et fractos arcus et sine luce facem ;
 adspice, demissis ut eat miserabilis alis
 pectoraque infesta tundat aperta manu ! 10
 excipiunt lacrimas sparsi per colla capilli,
 oraque singultu concutiente sonant.
 Nec minus est confusa Venus moriente Tibullo,
 quam iuveni rupit cum ferus inguen aper.

- At sacri vates et divum cura vocamur ; 15
 sunt etiam qui nos numen habere putent.
 Scilicet omne sacrum Mors importuna profanat,
 omnibus obscuras inicit illa manus !
 Hunc quoque summa dies nigro submersit Averno,
 defugiunt avidos carmina sola rogos. 20
 Cum rapiunt mala fata bonos, (ignoscite fasso !)
 sollicitor nullos esse putare deos.
 Vive pius : moriere ; pius cole sacra : colentem
 Mors gravis a templis in cava busta trahet ;
 carminibus confide bonis : iacet, ecce, Tibullus : 25
 vix manet e toto, parva quod urna capit.
 Tene, sacer vates, flammae rapuere rogales
 pectoribus pasci nec timuere tuis ?
 aurea sanctorum potuissent templa deorum
 urere, quae tantum sustinuerunt nefas. 30
 Avertit vultus, Erycis quae possidet arces :
 sunt quoque, qui lacrimas continuisse negant.
 Sed tamen hoc melius, quam si Phaeacia tellus
 ignotum vili supposuisset humo.
 Hinc certe madidos fugientis pressit ocellos 35
 mater et in cineres ultima dona tulit ;
 hinc soror in partem misera cum matre doloris
 venit inornatas dilaniata comas,
 cumque tuis sua iunxerunt Nemesisque priorque
 oscula nec solos destituere rogos. 40
 Delia descendens, ' Felicius,' inquit, ' amata
 sum tibi : vixisti, dum tuus ignis eram.'
 Cui Nemesis, ' Quid,' ait, ' tibi sunt mea damna dolori ?
 me tenuit moriens deficiente manu.'
 Si tamen e nobis aliquid nisi nomen et umbra 45
 restat, in Elysia valle Tibullus erit :

obvius huic venias hedera iuvenalia cinctus
 tempora cum Calvo, docte Catulle, tuo;
 tu quoque, si falsum est temerati crimen amici,
 sanguinis atque animae prodige Galle tuae. 50
 His comes umbra tua est; si qua est modo corporis umbra,
 auxisti numeros, culte Tibulle, pios.
 Ossa quieta, precor, tuta requiescite in urna,
 et sit humus cineri non onerosa tuo!

LXV

THE RAPE OF THE SABINE WOMEN

I'll woo her as the lion woos his brides.

— JOHN HOME, *Douglas*.

Sed tu praecipue curvis venare theatris:
 haec loca sunt voto fertiliora tuo.
 Illic invenies, quod ames, quod ludere possis,
 quodque semel tangas, quodque tenere velis.
 Ut redit itque frequens longum formica per agmen, 5
 granifero solitum cum vehit ore cibum,
 aut ut apes saltusque suos et olentia nactae
 pascua per flores et thyma summa volant,
 sic ruit in celebres cultissima femina ludos:
 copia iudicium saepe morata meum est. 10
 Spectatum veniunt; veniunt, spectentur ut ipsae:
 ille locus casti damna pudoris habet.
 Primos sollicitos fecisti, Romule, ludos,
 cum iuvit viduos rapta Sabina viros.
 Tunc neque marmoreo pendebant vela theatro, 15
 nec fuerant liquido pulpita rubra croco;
 illic quas tulerant nemorosa Palatia frondes
 simpliciter positae, scaena sine arte fuit.
 In gradibus sedit populus de caespite factis,
 qualibet hirsutas fronde tegente comas. 20

- Respiciunt oculisque notant sibi quisque puellam,
 quam velit, et tacito pectore multa movent.
 Dumque rudem praebente modum tibicine Tusco
 ludius aequatam ter pede pulsat humum,
 in medio plausu (plausus tunc arte carebant) 25
 rex populo praedae signa petita dedit.
 Protinus exsiliunt animum clamore fatentes
 virginibus cupidas iniciuntque manus :
 ut fugiunt aquilas, timidissima turba, columbae,
 utque fugit visos agna novella lupos, 30
 sic illae timuere viros sine more ruentes ;
 constitit in nulla, qui fuit ante, color.
 Nam timor unus erat, facies non una timoris :
 pars laniat crines, pars sine mente sedet ;
 altera maesta silet, frustra vocat altera matrem ; 35
 haec queritur, stupet haec ; haec manet, illa fugit.
 Ducuntur raptae, genialis praeda, puellae,
 et potuit multas ipse decere timor.
 Si qua repugnarat nimium comitemque negabat,
 sublatam cupido vir tulit ipse sinu 40
 atque ita, ' Quid teneros lacrimis corrumpis ocellos ?
 quod matri pater est, hoc tibi,' dixit, ' ero.'
 Romule, militibus scisti dare commoda solus !
 haec mihi si dederis commoda, miles ero.
 Scilicet, ex illo sollemni more, theatra 45
 nunc quoque formosis insidiosa manent.

LXVI

ADVICE TO THE YOUNG

Gather ye Rose-buds, while ye may ;
 Old Time is still a-flying !
 And this same flower that smiles to-day,
 To-morrow will be dying ! —

That Age is best which is the first,
 When Youth and Blood are warmer;
 But being spent, the worse and worst
 Times still succeed the former!

— HERRICK, *To the Virgins*.

Venturae memores iam nunc estote senectae;
 sic nullum vobis tempus abibit iners.
 Dum licet, et veros etiamnum degitis annos,
 ludite: eunt anni more fluentis aquae;
 nec quae praeteriit, iterum revocabitur unda, 5
 nec quae praeteriit, hora redire potest.
 Utendum est aetate: cito pede labitur aetas
 nec bona tam sequitur quam bona prima fuit.
 Hos ego, qui canent, frutices violaria vidi,
 hac mihi de spina grata corona data est. 10

LXVII ✓

ECHO AND NARCISSUS

Sweet Echo, sweetest Nymph, that liv'st unseen
 Within thy airy shell,
 Canst thou not tell me of a gentle pair
 That liketh thy Narcissus are?
 O if thou have
 Hid them in some flowery cave,
 Tell me but where,
 Sweet Queen of Parley, Daughter of the Sphere!

— MILTON, *Comus*.

Namque ter ad quinos unum Cephisius annum
 addiderat, poteratque puer iuvenisque videri.
 Multi illum iuvenes, multae cupiere puellae;
 sed fuit in tenera tam dura superbia forma,
 nulli illum iuvenes, nullae tetigere puellae. 5
 Aspicit hunc trepidos agitantem in retia cervos
 vocalis nympe, quae nec reticere loquenti
 nec prior ipsa loqui didicit, resonabilis Echo.

Corpus adhuc Echo, non vox erat: et tamen usum
 garrula non alium quam nunc habet oris habebat, 10
 reddere de multis ut verba novissima posset.
 Ergo ubi Narcissum per devia rura vagantem
 vidit et incaluit, sequitur vestigia furtim;
 quoque magis sequitur, flamma propiore calescit,
 non aliter quam cum summis circumlita taedis 15
 admotam rapiunt vivacia sulphura flammam.
 O quotiens voluit blandis accedere dictis
 et molles adhibere preces! Natura repugnat
 nec sinit incipiat. Sed, quod sinit, illa parata est
 exspectare sonos ad quos sua verba remittat. 20
 Forte puer, comitum seductus ab agmine fido,
 dixerat, 'Equis adest?' et 'adest!' responderat Echo.
 Hic stupet atque aciem partes dimittit in omnes,
 voce 'Veni!' magna clamat: vocat illa vocantem.
 Respicit et rursus nullo veniente 'Quid,' inquit, 25
 'me fugis?' et totidem quot dixit verba recepit.
 Perstat et alternae deceptus imagine vocis
 'Huc coeamus!' ait, nullique libentius unquam
 responsura sono 'coeamus!' rettulit Echo
 et verbis favet ipsa suis, egressaque silva 30
 ibat ut iniceret sperato bracchia collo.
 Ille fugit fugiensque 'Manus complexibus aufer!
 ante,' ait, 'emoriar quam sit tibi copia nostri!'
 Rettulit illa nihil nisi, 'sit tibi copia nostri!'
 Spreta latet silvis, pudibundaque frondibus ora 35
 protegit, et solis ex illo vivit in antris.
 Sed tamen haeret amor crescitque dolore repulsae:
 extenuant vigiles corpus miserabile curae,
 adducitque cutem macies, et in aëra sucus
 corporis omnis abit. Vox tantum atque ossa supersunt. 40
 Vox manet: ossa ferunt lapidis traxisse figuram.

LXVIII

'ANGELS UNAWARES'

In this dim world of clouding cares,
 We rarely know, till 'wildered eyes
 See white wings lessening up the skies,
 The angels with us unawares.

— GERALD MASSEY, *Ballad of Babe Christabel*.

— Tiliae contermina quercus
 collibus est Phrygiis, modico circumdata muro.
 Haud procul hinc stagnum est, tellus habitabilis olim,
 nunc celebres mergis fulicisque palustribus undae.
 Iuppiter huc specie mortali, cumque parente 5
 venit Atlantiades positis caduceifer alis.
 Mille domos adiere, locum requiemque petentes :
 mille domos clausere serae. Tamen una recepit,
 parva quidem, stipulis et canna tecta palustri :
 sed pia Baucis anus parilique aetate Philemon 10
 illa sunt annis iuncti iuvenalibus, illa
 consenuere casa ; paupertatemque fatendo
 effecere levem nec iniqua mente ferendo.
 Nec refert, dominos illic, famulosne requiras :
 tota domus duo sunt, idem parentque iubentque. 15
 Ergo ubi caelicolae placitos tetigere penates,
 summissoque humiles intrarunt vertice postes,
 membra senex posito iussit relevare sedili,
 quo superiniecit textum rude sedula Baucis.
 Inde foco tepidum cinerem dimovit et ignes 20
 suscitât hesternos foliisque et cortice sicco
 nutrit et ad flammâs anima producit anili,
 multifidasque faces ramaliaque arida tecto
 detulit et minuit parvoque admovit aëno.
 Quodque suus coniunx riguo collegerat horto, 25

truncat holus foliis. Furca levat ille bicorni
 sordida terga suis nigro pendentia tigno,
 servatoque diu resecat de terгоре partem
 exiguam, sectamque domat ferventibus undis.
 Interea medias fallunt sermonibus horas, 30
 concutiuntque torum de molli fluminis ulva
 impositum lecto, sponda pedibusque salignis.
 Vestibus hunc velant quas non nisi tempore festo
 sternere consuerant : sed et haec vilisque vetusque
 vestis erat, lecto non indignanda saligno. 35
 Accubuere dei. Mensam succincta tremensque
 ponit anus. Mensae sed erat pes tertius impar :
 testa parem fecit. Quae postquam subdita clivum
 sustulit, aequatam mentae tersere virentes.
 Ponitur hic bicolor sinceræ baca Minervae, 40
 conditaque in liquida corna autumnalia faece,
 intibaque et radix et lactis massa coacti,
 ovaque non acri leviter versata favilla,
 omnia fictilibus ; post haec caelatus eodem
 sistitur argento crater fabricataque fago 45
 pocula, qua cava sunt, flaventibus illita ceris.
 Candidus in medio favus est. Super omnia vultus
 accessere boni nec iners pauperque voluntas.
 Interea totiens haustum cratera repleti
 sponte sua, per seque vident succrescere vina : 50
 attoniti novitate pavent, manibusque supinis
 concipiunt Baucisque preces timidusque Philemon,
 et veniam dapibus nullisque paratibus orant.
 Unicus anser erat, minimae custodia villae,
 quem dis hospitibus domini mactare parabant. 55
 Ille celer penna tardos aetate fatigat,
 eluditque diu, tandemque est visus ad ipsos
 confugisse deos. Superi vetuere necari :

'Di' que 'sumus, meritasque luet vicinia poenas
 impia' dixerunt; 'vobis immunibus huius 60
 esse mali dabitur. Modo vestra relinquit tecta
 ac nostros comitate gradus et in ardua montis
 ite simul.' Parent ambo, baculisque levati
 nituntur longo vestigia ponere clivo.
 Tantum aberant summo, quantum semel ire sagitta 65
 missa potest: flexere oculos, et mersa palude
 cetera prospiciunt, tantum sua tecta manere.
 Dumque ea mirantur, dum deflent fata suorum,
 illa vetus, dominis etiam casa parva duobus
 vertitur in templum: furcas subiere columnae, 70
 stramina flavescent aurataque tecta videntur,
 caelataeque fores, adopertaque marmore tellus.
 Talia tum placido Saturnius edidit ore:
 'Dicite, iuste senex, et femina coniuge iusto
 digna, quid optetis.' Cum Baucide pauca locutus, 75
 iudicium superis aperit commune Philemon:
 'Esse sacerdotes delubraque vestra tueri
 poscimus; et quoniam concordēs egimus annos,
 auferat hora duos eadem, nec coniugis unquam
 busta meae videam, neu sim tumultandus ab illa.' 80
 Vota fides sequitur. Templi tutela fuere,
 donec vita data est. Annis aevoque soluti
 ante gradus sacros cum starent forte locique
 navarent curas, frondere Philemona Baucis,
 Baucida conspexit senior frondere Philemon. 85
 Iamque super geminos crescente cacumine vultus
 mutua, dum lieuit, reddebant dicta, 'Vale' que,
 'O coniunx,' dixere simul, simul abdita textit
 ora frutex. Ostendit adhuc Cibyreiū illic
 incola de gemino vicinos corpore truncos. 90

LXIX

THE ABODE OF FAMA

(*Enter RUMOUR, painted full of tongues.*)

Upon my tongues continual slanders ride,
 The which in every language I pronounce,
 Stuffing the ears of men with false reports.
 Rumor is a pipe
 Blown by surmises, jealousies, conjectures,
 And of so easy and so plain a stop
 That the blunt monster with uncounted heads,
 The still-discordant wavering multitude,
 Can play upon it.

— SHAKESPEARE, *Henry IV, Pt. II.*

Orbe locus medio est inter terrasque fretumque
 caelestesque plagas, triplicis confinia mundi,
 unde quod est usquam, quamvis regionibus absit,
 inspicitur, penetratque cavas vox omnis ad aures.
 Fama tenet, summaque domum sibi legit in arce, 5
 innumerosque aditus ac nulle foramina tectis
 addidit, et nullis inclusit limina portis.
 Nocte dieque patet. Tota est ex aere sonanti;
 tota fremit, vocesque refert iteratque quod audit.
 Nulla quies intus, nullaque silentia parte. 10
 Nec tamen est clamor, sed parvae murmura vocis,
 qualia de pelagi, si quis procul audiat, undis
 esse solent; qualemve sonum, cum Iuppiter atras
 increpuit nubes, extrema tonitrua reddunt.
 Atria turba tenet; veniunt leve vulgus euntque, 15
 mixtaque cum veris passim commenta vagantur
 milia rumorum, confusaque verba volutant.
 E quibus hi vacuas implent sermonibus aures,
 hi narrata ferunt alio, mensuraque ficti
 crescit, et auditis aliquid novus adiecit auctor. 20
 Illic Credulitas, illic temerarius Error
 vanaque Laetitia est consternatque Timores,

Seditioque repens dubioque auctore Susurri.
 Ipsa quid in caelo rerum pelagoque geratur
 et tellure videt, totumque inquiri in orbem. 25

M. MANILIUS

LXX

THE CHANGELESS LAWS OF NATURE

Changeless march the stars above,
 Changeless morn succeeds to even;
 And the everlasting hills
 Changeless watch the changeless heaven.

— CHARLES KINGSLEY, *Saint's Tragedy*.

All are but parts of one stupendous whole,
 Whose body Nature is, and God the soul.

— POPE, *Essay on Man*.

— Cur dispositis vicibus consurgere signa,
 et velut imperio praescriptos reddere cursus
 cernimus ac nullis properantibus ulla relinqui?
 Cur eadem aestivas exornant sidera noctis
 semper et hibernas eadem, certamque figuram 5
 quisque dies reddit mundo certamque relinquit?
 Quot post excidium Troiae sunt cruta regna!
 quot capti populi! quotiens Fortuna per orbem
 servitium imperiumque tulit varieque reuertit!
 Troianos cineres in quantum oblita refovit 10
 imperium! Fatis Asiae iam Graecia pressa est.
 Saecula dinumerare piget, quotiensque recurrens
 lustrarit mundum vario sol igneus orbe.
 Omnia mortali mutantur lege creata,
 nec se cognoscunt terrae vertentibus annis 15
 exutas, variantque vicem per saecula gentes.
 At manet incolumis mundus suaque omnia servat
 quae nec longa dies auget minuitque senectus,
 nec motus puncto curvat cursusque fatigat;

idem semper erit, quoniam semper fuit idem. 20
 Non alium videre patres aliumve nepotes
 adspicient. Deus est, qui non mutatur in aevo.

LXXI

FATE

— Man, tho limited
 By fate, may vainly think his actions free,
 While all he does, was at his hour of birth,
 Or by his gods, or potent stars ordain'd.

— NICHOLAS ROWE, *The Royal Convert*.

Quid tam sollicitis vitam consumimus annis
 torquemurque metu caecaque cupidine rerum,
 aeternisque senes curis, dum quaerimus aevum,
 perdimus et nullo votorum fine beati
 victuros agimus semper nec vivimus umquam? 5
 Pauperiorque bonis quisque est, quo plura requirit,
 nec quod habet numerat, tantum quod non habet optat.
 Cumque sui parvos usus natura reposcat,
 materiam struimus magnae per vota ruinae
 luxuriamque lucris emimus, luxuque rapinas, 10
 et summum census pretium est effundere censum.
 Solvite, mortales, animos, curasque levate,
 totque supervacuis vitam deplete querellis.
 Fata regunt orbem, certa stant omnia lege,
 longaque per certos signantur tempora casus. 15
 Nascentes morimur, finisque ab origine pendet.
 Hinc et opes et regna fluunt, et saepius orta
 paupertas, artesque datae, moresque creati,
 et vitia et laudes, damna et compendia rerum.
 Nemo carere dato poterit nec habere negatum 20
 fortunamve suis invitam prendere votis
 aut fugere instantem. Sors est sua cuique ferenda.

PHAEDRUS

LXXII

THE WOLF AND THE LAMB

La raison du plus fort est toujours la meilleure.

— LA FONTAINE, *Fables*.

Ad rivum eundem lupus et agnus venerant
 siti compulsi. Superior stabat lupus,
 longeque inferior agnus. Tunc fauce inproba
 latro incitatus iurgii causam intulit.
 ‘Cur,’ inquit, ‘turbulentam fecisti mihi 5
 aquam bibenti?’ Laniger contra timens:
 ‘Qui possum, quaeso, facere quod quereris, lupe?
 a te decurrit ad meos haustus liquor.’
 Repulsus ille veritatis viribus,
 ‘Ante hos sex menses male,’ ait, ‘dixisti mihi.’ 10
 Respondit agnus: ‘Equidem natus non eram.’
 ‘Pater hercle tuus,’ ille inquit, ‘maledixit mihi.’
 Atque ita correptum lacerat iniusta nece.
 Haec propter illos scripta est homines fabula
 qui fictis causis innocentes opprimunt. 15

LXXIII

THE FROGS ASK FOR A KING

De celui-ci contentez-vous,

De peur d’en rencontrer un pire.

— LA FONTAINE, *Fables*.

Ranae, vagantes liberis paludibus,
 clamore magno regem petiere ab Iove,
 qui dissolutos mores vi compesceret.
 Pater deorum risit atque illis dedit

parvum tigillum, missum quod subito vadi 5
 motu sonoque terruit pavidum genus.
 Hoc mersum limo cum iaceret diutius,
 forte una tacite profert e stagno caput,
 et explorato rege cunctas evocat.
 Illae timore posito certatim adnatant, 10
 lignumque supra turba petulans insilit.
 Quod cum inquinassent omni contumelia,
 alium rogantes regem misere ad Iovem,
 inutilis quoniam esset qui fuerat datus.
 Tum misit illis hydrum, qui dente aspero 15
 corripere coepit singulas. Frustra necem
 fugitant inertes, vocem praecludit metus.
 Furtim igitur dant Mercurio mandata ad Iovem,
 adflictis ut succurrat. Tunc contra deus :
 ' Quia nolulistis vestrum ferre,' inquit, ' bonum, 20
 malum perferte.'

LXXIV

THE STAG AND HIS REFLECTION

Nous faisons cas du beau, nous méprisons l'utile ;
 Et le beau souvent nous détruit.

— LA FONTAINE, *Fables*.

Laudatis utiliora, quae contempseris,
 saepe inveniri testis haec narratio est.
 Ad fontem cervus, cum bibisset, restitit,
 et in liquore vidit effigiem suam.
 Ibi dum ramosa mirans laudat cornua 5
 crurumque nimiam tenuitatem vituperat,
 venantum subito vocibus conterritus,
 per campum fugere coepit, et cursu levi
 canes elusit. Silva tum exceptit ferum ;
 in qua retentis inpeditus cornibus 10

lacerari coepit morsibus saevis canum.
 Tum moriens edidisse vocem hanc dicitur :
 ' O me infelicem ! qui nunc demum intellego,
 utilia mihi quam fuerint quae despexeram,
 et, quae laudaram, quantum luctus habuerint.' 15

LXXV

THE FOX AND THE CROW

Tout flatteur

Vit au dépens de celui qui l'écoute.
 — LA FONTAINE, *Fables*.

Qui se laudari gaudet verbis subdolis,
 sera dat poenas turpes paenitentia.
 Cum de fenestra corvus raptum caseum
 comesse vellet, celsa residens arbore,
 vulpes hunc vidit, deinde sic coepit loqui : 5
 ' O qui tuarum, corve, pennarum est nitor !
 Quantum decoris corpore et vultu geris !
 Si vocem haberes, nulla prior ales foret.'
 At ille stultus, dum vult vocem ostendere,
 emisit ore caseum, quem celeriter 10
 dolosa vulpes avidis rapuit dentibus.
 Tum demum ingemuit corvi deceptus stupor.

LXXVI

THE AMBITIOUS FROG

Tout bourgeois veut bâtir comme les grands seigneurs.
 — LA FONTAINE, *Fables*.

Inops, potentem dum vult imitari, perit.
 In prato quondam rana conspexit bovem
 et tacta invidia tantae magnitudinis

rugosam inflavit pellem. Tum natos suos
 interrogavit an bove esset latior. 5
 Illi negarunt. Rursus intendit cutem
 maiore nisu, et simili quaesivit modo,
 quis maior esset. Illi dixerunt bovem.
 Novissime indignata dum vult validius
 inflare sese, rupto iacuit corpore. 10

LXXVII

THE MOUNTAIN IN LABOR

C'est promettre beaucoup : mais qu'en sort-il souvent ?

Du vent.

— LA FONTAINE, *Fables*.

Mons parturibat, gemitus immanes ciens,
 eratque in terris maxima expectatio.
 At ille murem peperit. Hoc scriptum est tibi,
 qui, magna cum minaris, extricas nihil.

L. ANNAEUS SENECA

LXXVIII

THE COMING OF DAWN

Now Morn, her rosy steps in the eastern clime
 Advancing, sowed the earth with orient pearl.

— MILTON, *Paradise Lost*.

But mighty Nature bounds as from her birth,
 The sun is in the heavens, and life on earth ;
 Flowers in the valley, splendour in the beam,
 Health on the gale, and freshness in the stream.

— BYRON, *Lara*.

Iam rara micant sidera prono
 languida mundo ; nox victa vagos
 contrahit ignes luce renata,

LXXIX

SLEEP

Strange that thou would'st deceive us, gentle sleep,
 For thou thyself art full of lightsome rest;
 Yet hast thou a twin brother sably drest,
 And yet so like thee that men ofttimes weep,
 Seeing him in thee, when thou art cold and deep.

— C. AMES BROOKS, *Sleep*.

— Tuque, o domitor

Somme malorum, requies animi,	
pars humanae melior vitae,	
volucre o matris genus Astraeae,	
frater durae languide Mortis,	5
veris miscens falsa, futuri	
certus et idem pessimus auctor,	
pax errorum, portus vitae,	
lucis requies noctisque comes,	
qui par regi famuloque venis,	10
pavidum leti genus humanum	
cogis longam discere noctem :	
placidus fessum lenisque fove,	
preme devinctum torpore gravi;	
sopor indomitos alliget artus	15
nec torva prius pectora linquat,	
quam mens repetat pristina cursum.	

LXXX

GRIEF TOO DEEP FOR TEARS

My grief lies all within;
 And these external manners of laments
 Are merely shadows to the unseen grief
 That swells with silence in the tortur'd soul.

— SHAKESPEARE, *Richard II.*

And thus the heart will break, yet brokenly live on.

— BYRON, *Childe Harold*.

ANDROMACHA

Quid, maesta Phrygiae turba, laceratis comas
 miserumque tunsae pectus effuso genas
 fletu rigatis? Levia perpressae sumus,
 si flenda patimur. Ilium vobis modo,
 mihi cecidit olim, cum ferus curru incito 5
 mea membra raperet et gravi gemeret sono
 Peliacus axis pondere Hectoreo tremens.
 Tunc obruta atque eversa quodcumque accidit
 torpens malis rigensque sine sensu fero.
 Iam erepta Danaïs coniugem sequeretur meum, 10
 nisi hic teneret: hic meos animos domat
 morique prohibet; cogit hic aliquid deos
 adhuc rogare — tempus aerumnae addidit.
 Hic mihi malorum maximum fructum abstulit,
 nihil timere: prosperis rebus locus 15
 ereptus omnis, dira qua veniant habent.
 Miserrimum est timere, cum speres nihil.

LXXXI

‘FAR FROM THE MADDING CROWD’

— The fall of kings,

The rage of nations, and the crush of states,
 Move not the man, who, from the world escaped,
 In still retreats and flowery solitudes,
 To Nature's voice attends, from month to month,
 And day to day, through the revolving year.

— THOMSON, *Seasons: Autumn*.

Where good men, disappointed in the quest
 Of wealth and power and honours, long for rest;
 Or having known the splendours of success,
 Sigh for the obscurities of happiness.

— WORDSWORTH, *Evening Voluntaries*.

Non alia magis est libera et vitio carens
 ritusque melius vita quae priscos colat,

est impetus fugisse : sollicito bibunt
auro superbi ; quam iuvat nuda manu
captasse fontem ! Certior somnus premit
secura duro membra versantem toro.
Non in recessu furta et obscuro improbus 40
quaerit cubili seque multiplici timens
domo recondit ; aethera ac lucem petit
et teste caelo vivit. Hoc equidem reor
vixisse ritu prima quos mixtos deis
profudit aetas. 45

LXXXII

MEDEA REPROACHES FAITHLESS JASON

Would God that Argo's brazen-banded mast
'Twixt the blue clashing rocks had never passed
Unto the Colchian land ! Or would that I
Had had such happy fortune as to die
Then, when I saw thee standing by the Fleece,
Safe on the long-desired shore of Greece !
Alas, O Jason ! for thy cruel praise !
Alas, for all the kindness of past days !

— WILLIAM MORRIS, *Life and Death of Jason*.

Fugimus, Iason : fugimus — hoc non est novum,
mutare sedes ; causa fugiendi nova est :
pro te solebam fugere. Discedo exeo,
penatibus profugere quam cogis tuis :
at quo remittis ? Phasin et Colchos petam 5
patriumque regnum quaeque fraternus cruor
perfudit arva ? quas peti terras iubes ?
quae maria monstras ? Pontici fauces freti
per quas revexi nobilem regum manum
adulterum secuta per Symplegadas ? 10
parvanne Iolcon, Thessala an Tempe petam ?
quascumque aperui tibi vias, clausi mihi —

quo me remittis? exuli exilium imperas
nec das. Eatur. Regius iussit gener:
nihil recuso. Dira suppliciaingere: 15
merui. Cruentis paelicem poenis premat
regalis ira, vinculis oneret manus
clausamque saxo noctis aeternae obruat:
minora meritis patiar — ingratum caput,
revolvat animus igneos tauri halitus 20
hostisque subiti tela, cum iussu meo
terrigena miles mutua caede occidit;
adice expetita spolia Phrixei arietis
somnoque iussum lumina ignoto dare
insomne monstrum, traditum fratrem neci 25
et scelere in uno non semel factum scelus,
ausasque natas fraude deceptas mea
secare membra non revicturi senis.
Per spes tuorum liberum et certum larem,
per victa monstra, per manus, pro te quibus 30
numquam peperci, perque praeteritos metus,
per caelum et undas, coniugi testes mei,
miserere, redde supplici felix vicem.
Aliena quaerens regna deserui mea;
ex opibus illis, quas procul raptas Scythae 35
usque a perustis Indiae populis agunt,
quas quia referta vix domus gaza capit,
ornamus auro nemora, nil exul tuli
nisi fratris artus: hos quoque impendi tibi;
tibi patria cessit, tibi pater, frater, pudor — 40
hac dote nupsi. Redde fugienti sua.

LXXXIII

‘MY MIND TO ME A KINGDOM IS’

Honour and shame from no condition rise ;
Act well your part, there all the honour lies.

— Virtue only makes our bliss below,
And all our knowledge is — ourselves to know.

— POPE, *An Essay on Man*.

Quis vos exagitat furor, alternis dare sanguinem et sceptrum scelere aggredi ? Nescitis, cupidi arcium, regnum quo iaceat loco.	5
Regem non faciunt opes, non vestis Tyriae color, non frontis nota regiae, non auro nitidae fores. Rex est qui posuit metus	10
et diri mala pectoris, quem non ambitio impotens et numquam stabilis favor vulgi praecipitis movet ; non quidquid fodit Occidens -	15
aut unda Tagus aurea claro devehit alveo, non quidquid Libycis terit fervens area messibus ; qui tuto positus loco	20
infra se videt omnia occurritque suo libens fato nec queritur mori. Mens regnum bona possidet. Nil ullis opus est equis,	25

nil armis et inertibus
 telis quae procul ingerit
 Parthus, cum simulat fugas ;
 admotis nihil est opus
 urbes sternere machinis, 30
 longe saxa rotantibus.
 Hoc regnum sibi quisque dat.
 Stet quicumque volet potens
 aulae culmine lubrico :
 me dulcis saturet quies ; 35
 obscuro positus loco
 leni perfruar otio ;
 nullis nota Quiritibus
 aetas per tacitum fluat.
 Sic cum transierint mei 40
 nullo cum strepitu dies,
 plebeius moriar senex.
 Illi mors gravis incubat
 qui, notus nimis omnibus,
 ignotus moritur sibi. 45

LXXXIV

THE DEATH OF CATO

Invictus victis es partibus ; omnia Caesar
 vincere qui potuit, te, Cato, non potuit.

LXXXV

TRIBUTE TO THE POMPEYS

Pompeius totum victor lustraverat orbem,
 ac rursus toto victus in orbe iacet.
 Membra pater Libyco posuit male tecta sepulcro ;
 filius Hispana est vix adopertus humo ;

Sexte, Asiam sortite tenes. Divisa ruina est ; 5
uno non potuit tanta iacere solo.

LXXXVI

THE IMMORTALITY OF VERSE

Nullum opus exsurgit, quod non annosa vetustas
expugnet, quod non vertat iniqua dies,
tu licet extollas magnos ad sidera montes
et canas aequas marmore pyramidas.
Ingenio mors nulla nocet, vacat undique tutum ; 5
inlaesum semper carmina nomen habent.

LXXXVII

‘THE GLORY THAT WAS GREECE’

Graecia bellorum longa succisa ruina
concidit, immodice viribus usa suis.
Fama manet, fortuna perit ; cinis ipse iacentis
visitur, et tumulo est nunc quoque sacra suo.
Exigua ingentis retinet vestigia formae 5
et magnum infelix nil nisi nomen habet.

M. ANNAEUS LUCANUS

LXXXVIII

COMPARISON OF POMPEY AND CAESAR

Victorious names, who made the world obey ;
Who, while they liv'd, in deeds of arms excell'd,
And after death for deities were held.

— DRYDEN, *The Flower and the Leaf*.

Whose game was empires, and whose stakes were thrones ;
Whose table earth — whose dice were human bones.

— BYRON, *The Age of Bronze*.

Nec quemquam iam ferre potest Caesarve priorem
Pompeiusve parem. Quis iustius induit arma
scire nefas ; magno se iudice quisque tuetur ;
victrix causa deis placuit, sed victa Catoni.
Nec coiere pares : alter vergentibus annis 5
in senium longoque togae tranquillior usu
dedidicit iam pace ducem ; famaeque petitor
multa dare in volgus, totus popularibus auris
impelli, plausuque sui gaudere theatri ;
nec reparare novas vires, multumque priori 10
credere fortunae. Stat magni nominis umbra ;
qualis frugifero quercus sublimis in agro
exuvias veteres populi sacrataque gestans
dona ducum, nec iam validis radicibus haerens
pondere fixa suo est, nudosque per aëra ramos 15
effundens trunco, non frondibus, efficit umbram ;
et quamvis primo nutet casura sub Euro,
tot circum silvae firmo se robore tollant,
sola tamen colitur. Sed non in Caesare tantum
nomen erat, nec fama ducis ; sed nescia virtus 20
stare loco, solusque pudor non vincere bello ;
acer et indomitus ; quo spes quoque ira vocasset,
ferre manum et numquam temerando parcere ferro ;
successus urgere suos, instare favori
numinis, impellens quidquid sibi summa petenti 25
obstaret, gaudensque viam fecisse ruina.
Qualiter expressum ventis per nubila fulmen
aetheris impulsu sonitu mundique fragore
emicuit rupitque diem populosque paventis
terrui obliqua praestringens lumina flamma ; 30
in sua templa furit, nullaque exire vetante
materia, magnamque cadens magnamque revertens,
dat stragem late sparsosque recolligit ignes.

LXXXIX

CATO'S RESOLVE

A brave man struggling in the storms of fate,
And greatly falling with a falling state.

— POPE, *Prologue to Cato*.

— At illi

arcano sacras reddit Cato pectore voces :
 ‘ Summum, Brute, nefas civilia bella fatemur ;
 sed quo fata trahunt virtus secura sequetur ;
 crimen erit superis et me fecisse nocentem. 5
 Sidera quis mundumque valet spectare cadentem
 expers ipse metus ? quis cum ruat arduus aether,
 terra labet mixto coeuntis pondere mundi,
 compressas tenuisse manus ? gentesne furorem
 Hesperium ignotae Romanaque bella sequentur 10
 diductique fretis alio sub sidere reges ?
 otia solus agam ? procul hunc arcete furorem,
 o superi, motura Dahas ut clade Getasque
 securo me Roma cadat ! Ceu morte parentem
 natorum orbatum longum producere funus 15
 ad tumulum iubet ipse dolor, iuvat ignibus atris
 inseruisse manus constructoque aggere busti
 ipsum atras tenuisse faces ; non ante revellar,
 exanimem quam te complectar, Roma, tuumque
 nomen, Libertas, et inanem prosequar umbram.’ 20

XC

POMPEY'S DREAM

— Sleep hath its own world,
And a wide realm of wild reality.
And dreams in their development have breath,
And tears, and tortures, and the touch of joy.

— BYRON, *The Dream*.

At nox, felicitis Magno pars ultima vitae,
 sollicitos vana decipit imagine somnos.
 Nam Pompeiani visus sibi sede theatri
 innumeram effigiem Romanae cernere plebis,
 adtollique suum laetis ad sidera nomen 5
 vocibus, et plausu cuneos certare sonantis ;
 qualis erat populi facies clamorque faventis,
 olim cum iuvenis primique aetate triumphi,
 post domitas gentes quas torrens ambit Hiberus,
 et quaecumque fugax Sertorius impulit arma, 10
 vespere pacato, pura venerabilis aequae
 quam currus ornante toga, plaudente senatu,
 sedit adhuc Romanus eques : seu fine bonorum
 anxia venturis ad tempora laeta refugit,
 sive per ambages solitas contraria visis 15
 vaticinata quies magni tulit omina planctus,
 seu vetito patrias ultra tibi cernere sedes
 sic Romam Fortuna dedit. Ne rumpite somnos,
 castrorum vigiles, nullas tuba verberet aures.
 Crastina dira quies et imagine maesta diurna 20
 undique funestas acies feret, undique bellum.
 Unde pares somnos populi noctemque beatam ?
 O felix, si te vel sic tua Roma videret.
 Donassent utinam superi patriaeque tibi
 unum, Magne, diem, quo fati certus uterque 25
 extremum tanti fructum caperetis amoris.
 Tu velut Ausonia vadis moriturus in urbe ;
 illa rati semper de te sibi conscia voti
 hoc scelus haud umquam fatis haerere putavit,
 sic se dilecti tumulum quoque perdere Magni. 30
 Te mixto flessset luctu iuvenisque senexque
 iniussusque puer ; lacerasset crine soluto
 pectora femineum, ceu Bruti funere, volgus.

Nunc quoque, tela licet paveant victoris iniqui,
 nuntiet ipse licet Caesar tua funera, flebunt, 35
 sed dum tura ferunt, dum laurea sarta Tonanti.

PETRONIUS ARBITER

XCI

‘THE COOL SEQUESTER’D VALE OF LIFE’

Parvula securo tegitur mihi culmine sedes
 uvaque plena mero fecunda pendet ab ulmo.
 Dant rami cerasos, dant mala rubentia silvae
 Palladiumque nemus pingui se vertice frangit.
 Iam qua diductos potat levis area fontes, 5
 Corycium mihi surgit holus malvaeque supinae
 et non sollicitos missura papavera somnos.
 Praeterea sive alitibus contexere fraudem,
 seu magis imbelles libuit circumdare cervos,
 aut tereti lino pavidum subducere piscem, 10
 hos tantum novere dolos mea sordida rura.
 I nunc et vitae fugientis tempora vende
 divitibus cenis! Me qui manet exitus olim,
 hic precor inveniat consumptaque tempora poscat.

XCII

‘UNTIL MY DREAMS COME TRUE’

Im süßen Traum, bei stiller Nacht
 Da kam zu mir mit Zaubermacht,
 Mit Zaubermacht, die Liebste mein,
 Sie kam zu mir ins Kämmerlein.

— HEINE, *Junge Leiden*.

Te vigilans oculis, animo te nocte requiro,
 victa iacent solo cum mea membra toro.

Vidi ego me tecum falsa sub imagine somni;
 somnia tu vinces, si mihi vera venis.

C. VALERIUS FLACCUS

XCIII

JASON AND MEDEA PLIGHT THEIR TROTH

But Jason drew her to him, and he said:
 "Nay, by these tender hands and golden head,
 That saving things for me have wrought to-night,
 I know not what; by this unseen delight
 Of thy fair body, may I rather burn,
 Nor may the flame die ever, if I turn
 Back to my hollow ship, and leave thee here,
 Who in one minute are become so dear."

— WILLIAM MORRIS, *Life and Death of Jason*.

— Sic deinde locuta

iam magis atque magis mentem super alta ferebat
 aequora, pandentes Minyas iam vela videbat
 se sine. Tum vero extremo percussa dolore
 arripit Aesoniden dextra ac summissa profatur: 5
 'Sis memor, oro, mei, contra memor ipsa manebo,
 crede, tui. Quando hinc aberis, dic, quaeso, profundi
 quod caeli spectabo latus? Sed te quoque tangat
 cura mei quocumque loco, quosecumque per annos;
 atque hunc te meminisse velis et nostra fateri 10
 munera, servatum pudeat nec virginis arte.
 Ei mihi, cur nullos spargunt tua lumina fletus?
 an me mox merita morituram patris ab ira
 dissimulas? Te regna tuae felicia gentis,
 te coniunx natique manent; ego prodita obibo. 15
 Nec queror et pro te lucem quoque laeta relinquam.'
 Protinus hospes ad haec (tacitis nam cantibus illum

flexerat et simili iamdudum adflarat amore)
 'Tunc,' ait, 'Aesoniden quicquam te velle relicta
 credis et ulla pati sine te loca? Redde tyranno 20
 me potius, recipe ingratos atque exue cantus.
 Quis mihi lucis amor? patriam cur amplius optem,
 si non et genitor te primam amplectitur Aeson,
 teque tuo longe fulgentem vellere gaudens
 spectat et ad primos procurrit Graecia fluctus? 25
 Respice ad has voces et iam, precor, adnue, coniunx.
 Per te, quae superis divisque potentior imis,
 perque haec, virgo, tuo redeuntia sidera nutu
 atque per has nostri iuro discriminis horas,
 umquam ego si meriti, si noctis sim immemor huius, 30
 si te sceptrum, domum, si te liquisse parentes,
 senseris et me iam non haec promissa tuentem;
 tum me non tauros iuvet evasisse ferosque
 terrigenas, tum me tectis tua turbet in ipsis
 flamma tuaeque artes; nullus succurrere contra 35
 ingrato queat et, siquid tu saevius, istis
 adicias meque in medio terrore relinquant.
 Audiit atque simul meritis periuria poenis
 despondet questus semper Furor ultus amantis.
 Haec ubi dicta, tamen perstant delixus uterque, 40
 et nunc ora levant audaci laeta iuventa,
 ora simul totiens dulcis rapientia visus,
 nunc deicit vultus aeger pudor et mora dictis
 redditur, ac rursus conterret Iasona virgo:
 'Nondum cuncta tibi, fateor, promissa peregi; 45
 accipe, perdomitis quae deinde pericula tauris
 et quis in Aeolio maneat te vellere custos;
 saevior ingenti Mavortis in arbore restat,
 crede, labor; quem — tanta utinam fiducia nostri
 sit tibi nocturnaeque Hecates nostrique vigoris!' 50

P. PAPINIUS STATIUS

XCIV

THE MUSE LAMENTS FOR LUCAN

— Lycidas is dead, dead ere his prime,
 Young Lycidas, and hath not left his peer.
 Who would not sing for Lycidas? he knew
 Himself to sing, and build the lofty rhyme.

— MILTON, *Lycidas*.

Tum primum posito remissa luctu
 longos Orpheos exuit dolores
 et dixit: ' Puer, o dicite Musis,
 longaevos cito transiture vatis,
 non tu flumina nec greges ferarum 5
 nec plectro Geticas movebis ornos,
 sed septem iuga Martiumque Thybrim
 et doctos equites et eloquente
 cantu purpureum trahes senatum.
 Nocturnas alii Phrygum ruinas 10
 et tarde reducis vias Ulixis
 et puppem temerariam Minervae
 trita vatibus orbita sequantur:
 tu carus Latio memorque gentis
 carmen fortior exseris togatum. 15
 O saevae nimium gravesque Parcae!
 o numquam data longa fata summis!
 Cur plus, ardua, casibus patetis?
 cur saeva vice magna non senescunt?
 Sic natum Nasamonii Tonantis 20
 post ortus obitusque fulminatos
 angusto Babylon premit sepulcro.
 Sic fixum Paridis manu trementis
 Peliden Thetis horruit cadentem.

Sic ripis ego murmurantis Hebri
 non mutum caput Orpheos sequebar. 25
 Sic et tu (rabidi nefas tyranni!)
 iussus praecipitem subire Lethen,
 dum pugnas canis arduaue voce
 das solatia grandibus sepulcris, 30
 (o dirum scelus! o scelus!) tacebis.
 Sic fata est leviterque decidentis
 abrasit lacrimas nitente plectro.

XCV

TO SLEEP

Oh! whither hast thou flown, indulgent god?
 God of kind shadows and of healing dews,
 Whom dost thou touch with thy Lethean rod?
 Around whose temples now thy opiate airs diffuse?
 — AKENSIDE, *To Sleep*.

Crimine quo merui, iuvenis, placidissime divum,
 quove errore miser, donis ut solus egerem,
 Somne, tuis? Tacet omne pecus volucresque feraeque
 et simulant fessos curvata cacumina somnos, 5
 nec trucibus fluviis idem sonus; occidit horror
 aequoris, et terris maria acclinata quiescunt.
 Septima iam rediens Phoebe mihi respicit aegras
 stare genas; totidem Octacae Paphiaeque revisunt
 lampades et totiens nostros Tithonia questus
 praeterit et gelido spargit miserata flagello. 10
 Unde ego sufficiam? non si mihi lumina mille
 quae sacer alterna tantum statione tenebat
 Argus et haud umquam vigilabat corpore toto.
 At nunc heu! si aliquis longa sub nocte puellae
 brachia nexa tenens ultro te, Somne, repellit, 15
 inde veni! nec te totas infundere pennas

luminibus compello meis (hoc turba precetur
laetior): extremo me tange cacumine virgae
(sufficit) aut leviter suspenso poplite transi.

XCVI

THE DYING SOLDIER BOY

Tell my mother that her other sons shall comfort her old age;
For I was aye a truant bird, that thought his home a cage;
For my father was a soldier, and even as a child
My heart leaped forth to hear him tell of struggles fierce and wild.
— CAROLINE NORTON, *Bingen on the Rhine*.

At puer infusus sociis in devia campi
tollitur (heu simplex aetas!) moriensque iacentem
flebat equum; cecidit laxata casside vultus,
aegraque per trepidos expirat gratia visus;
ibat purpureus niveo de pectore sanguis. 5
Tandem haec singultu verba incidente profatur:
‘Labimur, i, miseram, Dorceu, solare parentem.
Illa quidem, si vera ferunt praesagia curae,
aut somno iam triste nefas aut omine vidit.
Tu tamen arte pia trepidam suspende diuque 10
decipito; neu tu subitus neve arma tenenti
veneris, et tandem, cum iam cogere fateri,
dic: “Merui, genetrix, poenas invita capesse;
arma puer rapui, nec te retinente quievi,
nec tibi sollicitae tandem inter bella peperci. 15
Vive igitur potiusque animis irascere nostris,
et iam pone metus. Frustra de colle Lycae
anxia prospectas, si quis per nubila longe
aut sonus aut nostro sublatus ab agmine pulvis:
frigidus et nuda iaceo tellure, nec usquam 20
tu prope, quae vultus efflantiaque ora teneres.

Hunc tamen, orba parens, crinem" — dextraque secandum
 prae-buit — " hunc toto capies pro corpore crinem,
 comere quem frustra me dedignante solebas.

Huic dabis exsequias, atque inter iusta memento, 25
 ne quis inexpertis hebetet mea tela lacertis
 dilectosque canes ullis agat amplius antris.

Haec autem primis arma infelicia castris
 ure, vel ingratae crimen suspende Dianae." "

XCVII

THE MEETING OF THETIS AND ACHILLES AT THE
HOME OF THE CENTAUR

On Pelion, on the grassy ground,
 Chiron, the aged Centaur, lay,
 The young Achilles standing by.
 The Centaur taught him to explore
 The mountains; where the glens are dry
 And the tired Centaurs come to rest,
 And where the soaking springs abound
 And the straight ashes grow for spears,
 And where the hill goats come to feed
 And the sea eagles build their nest.

— MATTHEW ARNOLD, *Empedocles on Etna*.

Ille aderat multo sudore et pulvere maior,
 et tamen arma inter festinatosque labores
 dulcis adhuc visu: niveo natat ignis in ore
 purpureus fulvoque nitet coma gratior auro.
 Needum prima nova lanugine vertitur aetas, 5
 tranquillaeque faces oculis et plurima vultu
 mater inest: qualis Lycia venator Apollo
 cum redit et saevis permutat plectra pharetris.
 Forte et laetus adest (o quantum gaudia formae
 adiciunt!): fetam Pholoes sub rupe leaenam 10
 perculerat ferro vacuisque reliquerat antris

ipsam, sed catulos adportat et incitat unguis.
 Quos tamen, ut fido genetrix in limine visa est,
 abicit exceptamque avidis circumligat ulnis,
 iam gravis amplexu iamque aequus vertice matri. 15
 Insequitur magno iam tunc conexus amore
 Patroclus tantisque extenditur aemulus actis,
 par studiis aevique modis, sed robore longe,
 et tamen aequali visurus Pergama fato.
 Protinus ille subit rapido quae proxima saltu 20
 flumina fumantisque genas crinemque novatur
 fontibus : Eurotae qualis vada Castor anhelò
 intrat equo fessumque sui iubar excitat astri.
 Miratur comitque senex, nunc pectora mulcens,
 nunc fortis umeros : angunt sua gaudia matrem. 25
 Tunc libare dapes Baccheaque munera Chiron
 orat et adtonitae varia oblectamina nectens
 elicit extremo chelyn et solantia curas
 fila movet leviterque expertas pollice chordas
 dat puero. 30
 Nox trahit in somnos ; saxo conlabitur ingens
 Centaurus blandusque umeris se innectit Achilles,
 (quamquam ibi fida parens), adsuetaque pectora mavult

M. VALERIUS MARTIALIS

XCVIII

EPIGRAMS IN SATIRICAL VEIN

Form'd to delight at once and lash the age.

— POPE, *On Mr. Gay*.

1

A PRETTY FELLOW :

Bellus homo et magnus vis idem, Cotta, videri :
 sed qui bellus homo est, Cotta, pusillus homo est.

2

THE FORTUNE HUNTER:

Petit Gemellus nuptias Maronillae
et cupit et instat et precatur et donat.
Adeone pulchra est? Immo foedius nil est.
Quid ergo in illa petitur et placet? Tussit.

3

AELIA'S COUGH:

Si memini, fuerant tibi quattuor, Aelia, dentes:
expulit una duos tussis et una duos.
Iam segura potes totis tussire diebus:
nil istic quod agat tertia tussis habet.

4

TO SABIDIUS:

Non amo te, Sabidi, nec possum dicere quare:
hoc tantum possum dicere: non amo te.

5

A MERE MATTER OF NAMES:

Nuper erat medicus, nunc est vispillo Diaulus:
quod vispillo facit, fecerat et medicus.

6

JACK OF ALL TRADES:

Declamas belle, causas agis, Attice, belle,
historias bellas, carmina bella facis,
componis belle mimos, epigrammata belle,
bellus grammaticus, bellus es astrologus,
et belle cantas et saltas, Attice, belle,
bellus es arte lyrae, bellus es arte pilae.
Nil bene cum facias, facias tamen omnia belle,
vis dicam quid sis? Magnus es ardalio.

7

WHY SO SAD?

Quod fronte Selium nubila vides, Rufe,
 quod ambulator porticum terit seram,
 lugubre quiddam quod tacet piger voltus,
 quod paene terram nasus indecens tangit,
 quod dextra pectus pulsat et comam vellit. 5
 non ille amici fata luget aut fratris,
 uterque natus vivit et precor vivat,
 salva est et uxor sarcinaeque servique,
 nihil colonus vilicusque decoxit.
 Maeroris igitur causa quae? Domi cenat. 10

8

MORE MONEY THAN BRAINS:

Carmina Paulus emit, recitat sua carmina Paulus.
 Nam quod emas possis iure vocare tuum.

9

A DISAPPOINTED GUEST:

Unguentum, fateor, bonum dedisti
 convivis here, sed nihil seidisti.
 Res salsa est bene olere et esurire.
 Qui non cenat et unguitur, Fabulle,
 hic vere mihi mortuus videtur. 5

10

THE GREENHORN:

Quae te causa trahit vel quae fiducia Romam,
 Sexte? quid aut speras aut petis inde? refer.
 'Causas,' inquis, 'agam Cicerone disertior ipso
 atque erit in triplici par mihi nemo foro.'
 Egit Atestinus causas et Civis — utrumque 5
 noras — ; sed neutri pensio tota fuit.

‘Si nihil hinc veniet, pangentur carmina nobis:
audieris, dices esse Maronis opus.’
Insanis : omnes gelidis quicumque lacernis
sunt ibi, Nasones Vergiliosque vides. 10
‘Atria magna colam.’ Vix tres aut quattuor ista
res aluit, pallet cetera turba fame.
‘Quid faciam? suade : nam certum est vivere Romae.’
Si bonus, casu vivere, Sexte, potes.

11

UNMASKED AT LAST :

Mentiris iuvenem tinctis, Laetine, capillis,
tam subito corvus, qui modo cygnus eras.
Non omnes fallis ; scit te Proserpina canum :
personam capiti detrahet illa tuo.

12

WHAT STARTED THE FIRE :

Empta domus fuerat tibi, Tongiliane, ducentis :
abstulit hanc nimium casus in urbe frequens.
Conlatum est deciens. Rogo, non potes ipse videri
incendisse tuam, Tongiliane, domum?

13

THE CANNY INNKEEPER :

Callidus imposuit nuper mihi copo Ravennae :
cum peterem mixtum, vendidit ille merum.

14

A LEGACY HUNTER :

Munera quod senibus viduisque ingentia mittis,
vis te munificum, Gargiliane, vocem?
Sordidius nihil est, nihil est te spurcius uno,
qui potes insidias dona vocare tuas :

sic avidis fallax indulget piscibus hamus,
 callida sic stultas decipit esca feras.
 Quid sit largiri, quid sit donare docebo,
 si nescis : dona, Gargiliane, mihi.

5

15

THE ONE-EYED :

Oculo Philaenis semper altero plorat.
 Quo fiat istud quaeritis modo ? Lusca est.

16

SQUATTER'S RIGHTS :

Hospes eras nostri semper, Matho, Tiburtini.
 Hoc emis. Imposui : rus tibi vendo tuum.

17

A DISCRIMINATING HOST :

Nos bibimus vitro, tu murra, Pontice. Quare ?
 Prodat perspicuus ne duo vina calix.

18

A DINER-OUT :

Numquam se cenasse domi Philo iurat, et hoc est :
 non cenat, quotiens nemo vocavit eum.

19

SAVING MODESTY :

Cur non mitto meos tibi, Pontiliane, libellos ?
 Ne mihi tu mittas, Pontiliane, tuos.

20

'BIRDS OF A FEATHER' :

Non cenat sine apro noster, Tite, Caecilianus.
 Bellum convivam Caecilianus habet.

21

A SLOW TRAVELER:

Eutrapelus tonsor dum circuit ora Luperci
expingitque genas, altera barba subit.

22

CHLOE'S DOINGS:

Inscripsit tumulis septem scelerata virorum
'Se fecisse' Chloe. Quid pote simplicius?

XCIX

EPIGRAMS IN MORAL VEIN

1

THE DEVOTED WIFE:

Casta suo gladium cum traderet Arria Paeto,
quem de visceribus strinxerat ipsa suis,
'Si qua fides, vulnus quod feci non dolet,' inquit,
'sed tu quod facies, hoc mihi, Paete, dolet.'

2

THE LIFE FOR ME!

Let him not love this life, who loves not me.
— COWLEY.

Vota tui breviter si vis cognoscere Marci,
clarum militiae, Fronto, togaeque decus,
hoc petit, esse sui nec magni ruris arator,
sordidaque in parvis otia rebus amat.
Quisquam picta colit Spartani frigora saxi 5
et matutinum portat ineptus ave,
cui licet exuviis nemoris ruriq̃ue beato
ante focum plenas explicuisse plagas
et piscem tremula salientem ducere saeta
flavaque de rubro promere mella cado? 10

pinguis inaequales onerat cui vilica mensas
 et sua non emptus praeparat ova cinis?
 Non amet hanc vitam quisquis me non amat, opto,
 vivat et urbanis albus in officiis.

3

TRUE FREEDOM:

If in thy mind such power and greatness be,
 The Persian king's a slave compared to thee.

— COWLEY.

Vis fieri liber? mentiris, Maxime, non vis :
 sed fieri si vis, hac ratione potes.
 Liber eris, cenare foris si, Maxime, nolis,
 Veientana tuam si domat uva sitim,
 si ridere potes miseri chrysendeta Cinnae, 5
 contentus nostra si potes esse toga,
 si plebeia Venus gemino tibi vincitur asse,
 si tua non rectus tecta subire potes.
 Haec tibi si vis est, si mentis tanta potestas,
 liberior Partho vivere rege potes. 10

4

INDEPENDENCE:

If thou from fortune dost no servant crave,
 Believe it, thou no master need'st to have.

— COWLEY.

Quod te nomine iam tuo saluto,
 quem regem et dominum prius vocabam,
 ne me dixeris esse contumacem :
 totis pillea sarcinis redemi.
 Reges et dominos habere debet 5
 qui se non habet atque concupiscit
 quod reges dominique concupiscunt.

Servum si potes, Ole, non habere,
et regem potes, Ole, non habere.

5

THE DEATH OF A LITTLE SLAVE GIRL:

Here she lies, a pretty bud,
Lately made of flesh and blood;
Who, as soone, fell fast asleep,
As her little eyes did peep.
Give her strewings; but not stir
The earth, that lightly covers her.

— HERRICK, *Upon a Child That Dyed*.

Hanc tibi, Fronto pater, genetrix Flaccilla, puellam
oscula commendo deliciasque meas,
parvola ne nigras horrescat Erotion umbras
oraeque Tartarei prodigiosa canis.

Impletura fuit sextae modo frigora brumae, 5
vixisset totidem ni minus illa dies.

Inter tam veteres ludat, lasciva patronos
et nomen blaeso garriat ore meum.

Mollia non rigidus caespes tegat ossa nec illi, 10
terra, gravis fueris: non fuit illa tibi.

6

'BE WISE TO-DAY':

To-day itself's too late, the wise lived yesterday.

— COWLEY.

Cras te victurum, cras dicis, Postume, semper.

Dic mihi, cras istud, Postume, quando venit?
quam longe cras istud, ubi est? aut unde petendum?
numquid apud Parthos Armeniosque latet?

Iam cras istud habet Priami vel Nestoris annos. 5

Cras istud quanti, dic mihi, posset emi?

Cras vives? hodie iam vivere, Postume, serum est:
ille sapit quisquis, Postume, vixit heri.

D. IUNIUS IUVENALIS

C

THE PERILS BY NIGHT IN ROME

Prepare for death if here at night you roam,
 And sign your will before you sup from home.
 Some fiery fop, with new commission vain,
 Who sleeps on brambles till he kills his man,
 Some frolick drunkard, reeling from a feast,
 Provokes a broil, and stabs you for a jest.

— JOHNSON, *London*.

Respice nunc alia ac diversa pericula noctis :
 quod spatium tectis sublimibus unde cerebrum
 testa ferit, quotiens rimosa et curta fenestris
 vasa cadant, quanto percussum pondere signent
 et laedant silicem. Possis ignavus haberi 5
 et subiti casus improvidus, ad cenam si
 intestatus eas : adeo tot fata, quot illa
 nocte patent vigiles te praetereunte fenestrae.
 Ergo optes votumque feras miserabile tecum,
 ut sint contentae patulas defundere pelves. 10
 Ebrius ac petulans qui nullum forte cecidit,
 dat poenas, noctem patitur lugentis amicum
 Pelidae, cubat in faciem, mox deinde supinus.
 Ergo non aliter poterit dormire ; quibusdam
 somnum rixa facit. Sed quamvis improbus annis 15
 atque mero fervens cavet hunc, quem coecina laena
 vitari iubet et comitum longissimus ordo,
 multum praeterea flammarum et aenea lampas.
 Me, quem luna solet deducere vel breve lumen
 candelae cuius dispenso et tempero filum, 20
 contemnit. Miserac cognosce prooemia rixae,
 si rixa est ubi tu pulsas, ego vapulo tantum.

Stat contra starique iubet, parere necesse est ;
 nam quid agas, cum te furiosus cogat et idem
 fortior? 'Unde venis?' exclamat, 'cuius aceto, 25
 cuius conche tumes? quis tecum sectile porrum
 sutor et elixi vervecis labra comedit?
 nil mihi respondes? aut dic aut accipe calcem.
 Ede ubi consistas, in qua te quaero proseucha?'
 Dicere si temptes aliquid tacitusve recedas, 30
 tantumdem est: feriunt pariter, vadimonia deinde
 irati faciunt. Libertas pauperis haec est:
 pulsatus rogat et pugnīs concisus adorat
 ut liceat paucis cum dentibus inde reverti.

CI

'THE VANITY OF HUMAN WISHES'

Let observation, with extensive view,
 Survey mankind, from China to Peru,
 Remark each anxious toil, each eager strife,
 And watch the busy scenes of crowded life:
 How rarely reason guides the stubborn choice,
 Rules the bold hand, or prompts the suppliant voice.

— JOHNSON, *The Vanity of Human Wishes*.

Omnibus in terris, quae sunt a Gadibus usque
 Auroram et Gangem, pauci dinoscere possunt
 vera bona atque illis multum diversa, remota
 erroris nebula. Quid enim ratione timemus
 aut cupimus? Quid tam dextro pede concipis, ut te 5
 conatus non paeniteat votique peracti?
 Evertere domos totas optantibus ipsis
 di faciles. Nocitura toga, nocitura petuntur
 militia; torrens dicendi copia multis
 et sua mortifera est facundia, viribus ille 10
 confisus periit admirandisque lacertis.

Sed plures nimia congesta pecunia cura
 strangulat et cuncta exsuperans patrimonia census
 quanto delphinis ballaena Britannica maior.
 Bellorum exuviae, truncis adfixa tropaeis 15
 lorica et fraeta de casside buccula pendens
 et curtum temone iugum victaeque triremis
 aplustre et summo tristis captivus in arcu
 humanis maiora bonis creduntur. Ad hoc se
 Romanus Graiusque et barbarus induperator 20
 erexit, causas discriminis atque laboris
 inde habuit; tanto maior famae sitis est quam
 virtutis. Quis enim virtutem amplectitur ipsam,
 praemia si tollas? Patriam tamen obruit olim
 gloria paucorum et laudis titulique cupido 25
 haesuri saxis cinerum custodibus, ad quae
 discutienda valent sterilis mala robora fici,
 quandoquidem data sunt ipsis quoque fata sepulcris.
 Expende Hannibalem: quot libras in duce summo
 invenies? Hic est, quem non capit Africa Mauro 30
 percussa oceano Niloque admota tepenti,
 rursus ad Aethiopum populos aliosque elephantos.
 Additur imperiis Hispania, Pyrenaeum
 transilit. Opposuit natura Alpemque nivemque;
 diducit scopulos et montem rumpit aceto. 35
 Iam tenet Italiam, tamen ultra pergere tendit.
 'Actum,' inquit, 'nihil est, nisi Poeno milite portas
 frangimus et media vexillum pono Subura.'
 O qualis facies et quali digna tabella,
 cum Gaetula ducem portaret belua luscum! 40
 Exitus ergo quis est? O gloria, vincitur idem
 nempe et in exilium praeceps fugit atque ibi magnus
 mirandusque cliens sedet ad praetoria regis,
 donec Bithyno libeat vigilare tyranno.

Finem animae quae res humanas miscuit olim, non gladii, non saxa dabunt nec tela, sed ille Cannarum vindex et tanti sanguinis ultor — anulus. I demens et saevas curre per Alpes, ut pueris placeas et declamatio fias !	45
Nil ergo optabunt homines ? Si consilium vis, permittes ipsis expendere numinibus quid conveniat nobis rebusque sit utile nostris. Nam pro iucundis aptissima quaeque dabunt di. Carior est illis homo quam sibi. Nos animorum impulsu et caeca magnaue cupidine ducti	50
coniugium petimus partumque uxoris ; at illis notum qui pueri qualisque futura sit uxor. Ut tamen et poseas aliquid voveasque sacellis exta et candiduli divina tomacula porci, orandum est ut sit mens sana in corpore sano.	55
Fortem posce animum mortis terrore carentem, qui spatium vitae extremum inter munera ponat naturae, qui ferre queat quoscumque labores, nesciat irasci, cupiat nihil, et potiores Herculis aerumnas credat saevosque labores	60
et Venere et cenis et pluma Sardanapalli. Monstro quod ipse tibi possis dare ; semita certe tranquillae per virtutem patet unica vitae. Nullum numen habes si sit prudentia, nos te, nos facimus, Fortuna, deam caeloque locamus.	65
	70

P. AELIUS HADRIANUS IMPERATOR

CII

TO HIS SOUL

Animula vagula blandula,
hospes comesque corporis,

quae nunc abibis in loca
pallidula rigida nudula,
nec ut soles dabis iocos !

5

ANNIUS FLORUS

CIII

LOVE'S SYMBOL

— Those True-love-knots, that be
With Motto's carv'd on every tree.

— HERRICK, *To Groves*.

Quando ponebam novellas arbores mali et piri,
cortici summae notavi nomen ardoris mei.
Nulla fuit exinde finis vel quies cupidinis ;
crescit arbor, gliscit ardor : animus implet litteras.

CIV

POETS AND PATRONS

Consules fiunt quotannis et novi proconsules ;
solus aut rex aut poeta non quotannis nascitur.

AUCTOR INCERTUS

CV

THE VIGIL OF VENUS

He loves to-night who never loved before ;
Who ever loved, to-night shall love once more.
Who would adventure to encounter Love
Must rest one night within this hallowed grove.
Cast down thy lilies, which have led thee on,
Before the tender feet of Cupidon.

— ERNEST DOWSON, *The Pierrot of the Minute*.

Cras amet qui numquam amavit, quique amavit cras amet !
Ver novum, ver iam canorum, vere natus orbis est,

vere concordant amores, vere nubunt alites,
et nemus comam resolvit de maritis imbris.

Cras amorum copulatrix inter umbras arborum 5
implicat casas virentis de flagello myrteo,
cras Dione iura dicit fulta sublimi throno.

Cras amet qui numquam amavit, quique amavit cras amet!

Ipsa gemmis purpurantem pingit annum floridis,
ipsa surgentis papillas de Favoni spiritu 10
urget in nodos patentis; ipsa roris lucidi,
noctis aura quem relinquit, spargit umentis aquas.

En micant lacrimae trementes de caduco pondere:
gutta praeceps orbe parvo sustinet casus suos.

En pudorem florulentae prodiderunt purpurae! 15

Umor ille quem serenae astra rorant noctibus,
mane virgineas papillas solvit umentis peplo.

Ipsa iussit, mane totae virgines nubant rosae;
facta Cypridis de cruore deque Amoris osculis
deque gemmis deque flammis deque solis purpuris 20
cras ruborem, qui latebat veste tectus ignea,
unico marita voto non pudebit solvere.

Cras amet qui numquam amavit, quique amavit cras amet!

Ipsa Nymphas diva luco iussit ire myrteo;
it puer comes puellis; nec tamen credi potest 25
esse Amorem feriatum, si sagittas vexerit.

Ite, Nymphae, posuit arma, feriatum est Amor!

Iussus est inermis ire, nudus ire iussus est,
neu quid arcu, neu sagitta, neu quid igne laederet.

Sed tamen, Nymphae, cavete, quod Cupido pulcher est: 30
totus est in armis idem quando nudus est Amor.

Cras amet qui numquam amavit, quique amavit cras amet!

Una res est quam rogamus; cede, virgo Delia,
ut nemus sit incruentum de ferinis stragibus,
et recentibus virentis ducat umbras floribus. 35

Compari Venus pudore mittit ad te virgines ;

ipsa vellet te rogare, si pudicam flecteret,

ipsa vellet ut venires, si deceret virginem.

Iam tribus choros videres feriantis noctibus

congreges inter catervas ire per saltus tuos

40

floreas inter coronas, myrteas inter casas.

Nec Ceres nec Bacchus absunt nec poetarum deus.

Detinenda tota nox est, pervigilanda canticis ;

regnet in silvis Dione : tu recede, Delia.

Cras amet qui numquam amavit, quique amavit cras amet ! 45

Iussit Hyblaeis tribunal stare diva floribus ;

praeses ipsa iura dicet, adsidebunt Gratiae.

Hybla, totos funde flores, quidquid annus attulit ;

Hybla, florum sume vestem, quantus Ennae campus est !

Ruris hic erunt puellae vel puellae montium

50

quaeque silvas, quaeque lucos, quaeque fontis incolunt ;

iussit omnis adsidere pueri mater alitis,

iussit et nudo puellas nil Amori credere.

Cras amet qui numquam amavit, quique amavit cras amet !

Cras erit cum primus aether copulavit nuptias.

55

Ut pater totum crearet vernis annum nubibus,

in sinum maritus imber fluxit almae coniugis,

unde fetus mixtus omnis aleret magno corpore ;

tunc cruore de superno spumeo et ponti globo

caerulas inter catervas, inter et bipedes equos,

60

fecit undantem Dionen de maritis imbris.

Cras amet qui numquam amavit, quique amavit cras amet !

Ipsa venas atque mentem permeanti spiritu

intus occultis gubernat procreatrix viribus,

perque caelum, perque terras, perque pontum subditum,

pervium sui tenorem seminali tramite

imbuit, iussitque mundum nosse nascendi vias.

Cras amet qui numquam amavit, quique amavit cras amet !

Ipsa Troianos nepotes in Latinos transtulit,
 ipsa Laurentem puellam coniugem nato dedit, 70
 moxque Marti de sacello dat pudicam virginem;
 Romuleas ipsa fecit cum Sabinis nuptias,
 unde Ramnis et Quiritis, proque prole posterum
 Romuli, patrem crearet et nepotem Caesarem.

Cras amet qui numquam amavit, quique amavit cras amet! 75
 Rura fecundat voluptas, rura Venerem sentiunt;
 ipse Amor, puer Dionae, rure natus dicitur.
 Hunc ager cum parturiret, ipsa suscepit sinu,
 ipsa florum delicatis educavit osculis.

Cras amet qui numquam amavit, quique amavit cras amet! 80
 Ecce iam subter genestas explicant tauri latus,
 quisque tutus quo tenetur coniugali foedere;
 subter umbras cum maritis ecce balantum greges
 et canoras non tacere diva iussit alites.
 Iam loquaces ore rauco stagna cyeni perstrepunt; 85
 adsonat Terei puella subter umbram populi,
 ut putes motus amoris ore dici musico
 et neges queri sororem de marito barbaro.
 Illa cantat: nos tacemus. Quando ver venit meum?
 Quando fiam uti chelidon, ut tacere desinam? 90
 Perdidi Musam tacendo nec me Phoebeus respicit;
 sic Amyclas cum tacerent perdidit silentium.

Cras amet qui numquam amavit, quique amavit cras amet!

CVI

EPITAPH OF A PET DOG

Gallia me genuit, nomen mihi divitis undae
 concha dedit, formae nominis aptus honos.
 Docta per incertas audax discurrere silvas
 collibus hirsutas atque agitare feras,

non gravibus vinclis unquam consueta teneri 5
 verbera nec niveo corpore saeva pati.
 Molli namque sinu domini dominaeque iacebam
 et noram in strato lassa cubare toro,
 et plus quam licuit muto canis ore loquebar ;
 nulli latratus pertimuerunt meos. 10
 Sed iam fata subii partu iactata sinistro,
 quam nunc sub parvo marmore terra tegit.

CVII

BOATING SONG

The harbour's past, the breezes blow ;
 Yeoho ! lads, ho ! yeoho ! yeoho !

— STEPHEN ADAMS, *Nancy Lee*.

Heia ! viri, nostrum reboans echo sonet heia !
 Arbiter effusi late maris ore sereno
 placatum stravit pelagus posuitque procellam,
 edomitique vago sederunt pondere fluctus.

Heia ! viri, nostrum reboans echo sonet heia ! 5
 Adnisi parili tremat ictibus acta carina.
 Nunc dabit arridens pelago concordia caeli
 ventorum motu praegnantem currere velo.

Heia ! viri, nostrum reboans echo sonet heia !
 Aequora prora secet delphinis aemula saltu 10
 atque gemat largum, promat seseque lacertis,
 pone trahens canum deducat et orbita sulcum.

Heia ! viri, nostrum reboans echo sonet heia !
 ' Heia ' resultet iam portus, nostrum tamen heia !

Convulsum remis spumet mare ; nos tamen heia ! 15
 Vocibus adsiduis litus resonet ‘ tamen heia ’ !

D. MAGNUS AUSONIUS

CVIII

GROW OLD ALONG WITH ME !

Let age approve of youth, and death complete the same !

— BROWNING, *Rabbi Ben Ezra*.

Uxor, vivamusque ut viximus et teneamus
 nomina quae primo sumpsimus in thalamo :
 nec ferat ulla dies ut commutemur in aevo,
 quin tibi sim iuvenis tuque puella mihi.
 Nestore sim quamvis provector aemulaque annis 5
 vincas Cumanam tu quoque Deiphoben,
 nos ignoremus quid sit matura senectus.
 Scire aevi meritum, non numerare decet.

CIX

A PLEA TO CUPID

Hoc quod amare vocant misce aut dissolve, Cupido :
 aut neutrum flammis ure vel ure duos.

CX

THE SPARTAN MOTHER

Mater Lacaena clipeo obarmans filium
 ‘ Cum hoc,’ inquit, ‘ aut in hoc redi.’

te mihi post quintos annorum, Roma, recursus
reddidit et votis iussit adesse suis.

CXII

IS THERE A MORAL GOVERNMENT OF THE WORLD?

Is there no central, all-sustaining base,
All-realizing, all-connecting power,
Which, as it call'd forth all things, can recall,
And force destruction to refund her spoil?

— YOUNG, *Night Thoughts*.

I have seen the wicked in great power,
And spreading himself like a green bay tree.
Yet he passed away, and, lo, he was not:
Yea, I sought him, but he could not be found.

— *The Psalms* of DAVID.

Saepe mihi dubiam traxit sententia mentem,
curarent superi terras, an nullus inesset
rector et incerto fluerent mortalia casu.
Nam cum dispositi quaesissem foedera mundi
praescriptosque mari fines annisque meatus 5
et lucis noctisque vices, tunc omnia rebar
consilio firmata dei, qui lege moveri
sidera, qui fruges diverso tempore nasci,
qui variam Phoeben alieno iusserit igni
compleri Solemque suo, porrexerit undis 10
litora, tellurem medio libraverit axe.
Sed cum res hominum tanta caligine volvi
adspicerem laetosque diu florere nocentes
vexarique pios, rursus labefacta cadebat
religio causaeque viam non sponte sequebar 15
alterius, vacuo quae currere semina motu
adfirmat magnumque novas per inane figuras
Fortuna, non arte regi, quae numina sensu
ambiguo vel nulla putat vel nescia nostri.

Abstulit hunc tandem Rufini poena tumultum 20
 absolvitque deos. Iam non ad culmina rerum
 iniustos crevisse queror; tolluntur in altum,
 ut lapsu graviore ruant. Vos pandite vati,
 Pierides, quo tanta lues eruperit ortu.

CXIII

THE OLD MAN OF VERONA

How happy he who crowns in shades like these
 A youth of labour with an age of ease.

— GOLDSMITH, *The Deserted Village*.

Felix qui propriis aevum transegit in arvis,
 ipsa domus puerum quem videt, ipsa senem,
 qui baculo nitens in qua reptavit arena
 unius numerat saecula longa casae.
 Illum non vario traxit fortuna tumultu, 5
 nec bibit ignotas mobilis hospes aquas.
 Non freta mercator tremuit, non classica miles,
 non rauci lites pertulit ille fori.
 Indocilis rerum, vicinae nescius urbis
 adspectu fruitur liberiore poli. 10
 Frugibus alternis, non consule computat annum;
 autumnum pomis, ver sibi flore notat.
 Idem condit ager soles idemque reducit,
 metiturque suo rusticus orbe diem,
 ingentem meminit parvo qui germine quereum 15
 aequaevumque videt consenuisse nemus,
 proxima cui nigris Verona remotior Indis
 Benacumque putat litora Rubra lacum.
 Sed tamen indomitae vires firmisque lacertis
 aetas robustum tertia cernit avum. 20
 Erret et extremos alter scrutetur Hiberos;
 plus habet hic vitae, plus habet ille viae.

LUXORIUS

CXIV

THE RED ROSE

The red rose whispers of passion,
And the white rose breathes of love.

— JOHN BOYLE O'REILLY, *A White Rose*.

Hanc puto de proprio tinxit Sol aureus ortu
aut unum ex radiis maluit esse suis ;
vel, si etiam centum foliis rosa Cypridis exstat,
fluxit in hanc omni sanguine tota Venus.
Haec florum sidus, haec Lucifer almus in agris, 5
huic odor et color est dignus honore poli.

CXV

A FIGURE OF CUPID SERVING AS A FOUNTAIN

Ignē salutifero Veneris puer omnia flammans
pro facibus proprias arte ministrat aquas.

ANICIUS MANLIUS SEVERINUS BOETHIUS

CXVI

MUTABILITY

The flower that smiles to-day
To-morrow dies ;
All that we wish to stay,
Tempts and then flies.
What is this world's delight ?
Lightning that mocks the night,
Brief even as bright.

— SHELLEY, *Mutability*.

Cum polo Phoebus roseis quadrigis
lucem spargere coeperit,

Licet remotos fama per populos means diffusa linguas explicet	10
et magna titulis fulgeat claris domus, Mors spernit altam gloriam, involvit humile pariter et celsum caput aequatque summis infima.	
Ubi nunc fidelis ossa Fabricii manent, quid Brutus aut rigidus Cato?	15
Signat superstes fama tenuis pauculis inane nomen litteris.	
Sed quod decora novimus vocabula, num scire consumptos datur?	20
Iacetis ergo prorsus ignorabiles nec fama notos efficit.	
Quod si putatis longius vitam trahi mortalis aura nominis, cum sera vobis rapiet hoc etiam dies,	25
iam vos secunda mors manet.	

INNOCENTIUS III

CXVIII

STABAT MATER

Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene.

— ST. JOHN, XIX, 25.

Stabat mater dolorosa iuxta crucem lacrimosa, dum pendebat filius, cuius animam gementem, contristantem et dolentem pertransivit gladius.	5
--	---

O quam tristis et afflicta
fuit illa benedicta
 mater unigeniti,
quae maerebat et dolebat 10
et tremebat, dum videbat
 nati poenas inclyti.

Quis est homo qui non fletet,
matrem Christi si videret,
 in tanto supplicio? 15
Quis non posset contristari,
piam matrem contemplari
 dolentem cum filio?

Pro peccatis suae gentis
vidit Iesum in tormentis 20
 et flagellis subditum;
vidit suum dulcem natum
morientem, desolatum,
 dum emisit spiritum.

Eia, mater, fons amoris, 25
me sentire vim doloris
 fac ut tecum lugeam;
fac ut ardeat cor meum
in amando Christum Deum,
 ut sibi complaceam. 30

Sancta mater, istud agas,
crucifixi fige plagas
 cordi meo valide;
tui nati vulnerati,

tam dignati pro me pati,
poenas mecum divide. 35

Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero ;
iuxta crucem tecum stare, 40
te libenter sociare
in planctu desidero.

Virgo virginum praeclara,
mihi iam non sis amara,
fac me tecum plangere ; 45
fac ut portem Christi mortem
passionis fac consortem
et plagas recolare ;

fac me plagis vulnerari,
cruce hac inebriari, 50
et cruore filii ;
inflammatus et accensus,
per te, virgo, sim defensus
in die iudicii.

Fac me cruce custodiri, 55
morte Christi praemuniri,
confoveri gratia.
Quando corpus morietur,
fac ut animae donetur
paradisi gloria. Amen. 60

AUCTOR INCERTUS

CXIX

VENI CREATOR

And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance.

— ACTS, II, 4.

Veni creator Spiritus,
mentes tuorum visita,
imple superna gratia,
quae tu creasti pectora.

Qui Paraclitus diceris, 5
donum Dei altissimi,
fons vivus, ignis, caritas,
et spiritalis unctio.

Tu septiformis munere,
dextrae Dei tu digitus, 10
tu rite promisso Patris
sermone ditas guttura.

Accende lumen sensibus,
infunde amorem cordibus,
infirmi nostri corporis 15
virtute firmans perpeti.

Hostem repellas longius,
pacemque dones protinus,
ductore sic te praevio
vitemus omne noxium. 20

Da gaudiorum praemia,
da gratiarum munera,
dissolve litis vincula,
adstringe pacis foedera.

Per te sciamus, da, Patrem
noscamus atque Filium,
te utriusque Spiritum
credamus omni tempore. 25

THOMAS A CELANO

CXX

DIES IRAE

That day is a day of wrath, a day of trouble and distress, a day of
wasteness and desolation, a day of darkness and gloominess, a day of
clouds and thick darkness.

— ZEPHANIAH, I, 15.

The trumpet shall sound, and the dead shall arise incorruptible, and
we shall be changed.

— I. CORINTHIANS, XV, 52.

Dies irae, dies illa
solvet saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus, 5
cuncta stricte discussurus!

Tuba, mirum spargens sonum
per sepulera regionum,
coget omnes ante thronum.

Mors stupebit, et natura, 10
cum resurget creatura
iudicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur. 15

Iudex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus,
quem patronum rogaturus, 20
cum vix iustus sit securus ?

Rex tremendae maiestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

Recordare, Iesu pie, 25
quod sum causa tuae viae ;
ne me perdas illa die !

Quaerens me sedisti lassus,
redemisti crucem passus :
tantus labor non sit cassus ! 30

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis !

Ingemisco tamquam reus,
culpa rubet vultus meus :
supplici parce, Deus ! 35

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae 40
sed tu bonus fac benigne
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

45

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis !

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis !

50

Lacrymosa dies illa,
qua resurget ex favilla
iudicandus homo reus :
huic ergo parce, Deus !

55

Pie Iesu domine,
dona eis requiem ! Amen.

AUCTOR INCERTUS

CXXI

ADESTE FIDELES

Adeste, fideles,
laeti triumphantes,
venite, venite in Bethlehem :
natum videte
regem Angelorum :
venite adoremus,
venite adoremus,
venite adoremus Dominum.

5

Deum de Deo,
lumen de lumine, 10
gestant puellae viscera :
deum verum,
genitum non factum :
venite adoremus,
venite adoremus, 15
venite adoremus Dominum.

Cantet nunc Io
chorus Angelorum,
cantet nunc aula coelestium :
gloria in 20
excelsis Deo :
venite adoremus
venite adoremus
venite adoremus Dominum.

Ergo qui natus 25
die hodierna,
Iesu, tibi sit gloria :
patris aeterni
verbum caro factum :
venite adoremus, 30
venite adoremus,
venite adoremus Dominum.

L'ENVOI

MAGISTER EXHORTANS DISCIPULOS

Discite nunc, pueri ! Docilis cito vertitur aetas,
tempora praetereunt, axe rotante diem.

Ardenti ut sonipes carpit celer aequora cursu,
sic volat, heu, iuvenis non remanente gradu.

Curvantur facili vi lenta cacumina virgae,
sed rigidos ramos flectere nemo valet.

Ne bene concessum spatium perdatis inane,
nam sine doctrina vita perit hominum.

— HIBERNICUS EXUL.

NOTES

NOTES

Early Poetry: Latin poetry in its primitive forms was probably as old as Rome itself. The remains of the early period are slight, but they show the existence of a crude but sonorous metre (*versus Saturnius*), the adaptation of religious, heroic, and popular themes, and the beginnings of drama.

The literary awakening at Rome came late, and though some traces of the form and spirit of this primitive product lingered, Greek influence was from the outset dominant. Consequently the history of Latin literature is largely the story of the nature and extent of its dependence upon the Greek. The first impulse to the development of a national literature came from **Livius Andronicus** (circ. 284-204 B.C.), a Greek prisoner of war from Tarentum, turned schoolmaster. He translated the *Odyssey* into Latin Saturnians, and at the celebration of the *ludi Romani* of 240 B.C., which by reason of the Roman victory in the First Punic War were held with unusual *éclat*, produced for the first time in Latin a comedy and a tragedy adapted from the Greek.

The first native-born Latin poet was **Cn. Naevius** (circ. 270-circ. 199 B.C.), a bold and original character, who brought to the new literature the note of strong national feeling. He continued the adaptation of comedies (*fabulae palliatae*) and tragedies from the Greek, and attempted a new kind of drama (*fabula praetexta*), which drew its subjects from Roman history. His literary fame, however, rests chiefly upon his epic, the *Bellum Punicum*, written in his old age in Saturnians; less than eighty verses now survive. In his treatment of his epic theme a narrative of the events of the First Punic War, in which he had fought, was linked with an account of the traditional origins of the combatants, and here first in Latin literature appeared the legend of Aeneas in Italy upon which Ennius and Vergil later built their even more famous epics. In the spirit of native verse Naevius seems to have aimed to make the new comedy a vehicle of personal and political invective. He thus incurred the enmity of powerful nobles, was banished, and died in exile at Utica soon after the close of the Hannibalic War.

GNAEUS NAEVIUS

Selection I. His Own Epitaph.

Metre: Saturnian, No. 1

LINE 1. *foret*: old form of *esset*.

2. *Camenae*: originally fountain-nymphs with prophetic powers, but early identified with the Greek Muses.

3. *Orchi*: i.e., *Orci*, Hades. *Orcus* was both the god and the abode of Death. *thesauro*: *treasure-house*. 'Since all things lost on earth are treasured there' (*Rape of the Lock*, V. 114; Pope keeps the metaphor, but transfers the deposit to the sky).

4. *loquier*: archaic present passive infinitive with the ending *-ier*. *lingua Latina*: ablative of means. The whole expression is an equivalent of *Latine loqui* in the sense of 'to speak out' (i.e., *Romano more loqui*), like 'to speak plain English.' The Latin Muse must mourn the passing of free speech, not, as some say, the encroachment of Greek culture. Naevius had suffered for the one, and by practice shown some sympathy for the other. Applied to literary expression the phrase recurs significantly in Martial, Bk. I, *Pref.*: *si quis . . . tam ambiziose tristis est ut apud illam in nulla pagina Latine loqui* (i.e., 'to call a spade a spade') *fas sit, potest epistola* (i.e., the preface) . . . *contentus esse*.

Early Poetry: Of outstanding significance is Q. Ennius (239–169 B.C.), the father of the artistic poetry of Rome. Born at Rudiae in Calabria, he served in the Second Punic War, and later maintained himself at Rome by teaching and writing, the acknowledged friend of M. Porcius Cato the censor and Scipio Africanus the Elder. Though with marked versatility he wrote plays, satires (miscellanies), and epigrams, his chief work was the *Annales*, an epic in eighteen books (about six hundred verses survive), which remained the great national poem of Rome until the publication of the *Aeneid*.

Adopting the quantitative principle of Greek metre, Ennius attempted to fix the quantities and the orthography of Latin words and became the creator of the Latin hexameter; he definitely established for Latin writers the dominance of Greek models and standards, and gave authority to that persistent Roman tendency to regard the glorification of the state as a chief function of literature, and to make even poetry the instrument of national history.

He had many Roman admirers, and late in the first century of the Christian era, long after the brilliant output of the Augustan Age, we find his name still honored by the critic Quintilian (X, 1, 88); *Ennium sicut sacros vetustate lucos adoremus, in quibus grandia et antiqua robora iam non tantam habent speciem quantam religionem.*

In this early period, comedy reached its highest development at the hands of **T. Maccius Plautus** and **P. Terentius Afer**; tragedy, in the dramas of **M. Pacuvius** and **L. Accius**; and social satire was established as a literary form by **C. Lucilius**. Of the whole body of early poetry, however, the only complete works extant are some twenty comedies of Plautus and six of Terence.

QUINTUS ENNIUS

Selection II. A Gallery of Ancient Worthies.

Metre: Dactylic Hexameter, No. 2

LINE 1. *Pectora*: i.e., of the assembled multitude. The emotional outburst which follows is called forth by the supernatural disappearance of Romulus while he was holding a review in the *Campus Martius*. **tenet**: fills.

2. die: from *dius* (*divus*), godlike.

3. sanguen: shows the original nominative of *sanguinis*.

5. luminis oras: *coasts of light*, i.e., 'existence'; an imaginative phrase which recurs in Lucretius and Vergil. So in Gray's *Elegy* 'the precincts of the cheerful day' means 'life.' The full thought of Ennius's line is, 'by benefits thou wast our father.'

6. Quem: M'. Curius Dentatus, leader in the Samnite Wars and conqueror of Pyrrhus at Beneventum in 275 B.C. By reason of his military prowess and sturdy simplicity he was placed early on the 'roll of fame' in literature, and appears still in noble company in Milton, *Paradise Regained*, II, 445 ff.:

'Canst thou not remember
Quintius, Fabricius, Curius, Regulus?
For I esteem those names of men so poor,
Who could do mighty things, and could contemn
Riches, though offered from the hand of kings.'

Compare Macaulay, *Prophecy of Capys*, 29:

'Hurrah! for Manius Curius,
The bravest son of Rome,
Thrice in utmost need sent forth,
Thrice drawn in triumph home.'

7. **posco**: Pyrrhus replies to the envoys sent to treat for the ransom of Roman prisoners after the battle of Heraclea (280 B.C.). **dederitis**: subjunctive in a prohibition.

8. **cauponantes**: from *cauponari* with contemptuous reference to the methods of the petty tradesman (*caupo*).

9. **vitam cernamus**: *stake life*; for the more common expression *de vita decernamus*.

10. **era Fors**: Shakespeare's 'Lady Fortune.'

11. **accipe**: addressed to the spokesman, Fabricius; *ducite* (14) includes the other envoys.

13. **eorundem**: metrically a trisyllable by synizesis. **certum est**: *I am determined*; scanned *certumst*. After a vowel or final *m*, *est* losing its *e*, was generally pronounced and often written with the preceding syllable (aphaeresis).

14. **volentibus**: here as frequently in early poetry final *s* does not 'make position' before a following consonant. So also below, *ciris* (18), *Maeotis* (20). **dis**: the monosyllable closes the verse abruptly. Vergil used the monosyllabic ending less frequently than Ennius, but with more studied effect.

15. **homo**: Q. Fabius Maximus, the famous dictator who retrieved the fortunes of Rome after Hannibal's victory at Lake Trasimenus in 217 B.C. This tribute of Ennius was much admired and quoted; the first line gave Vergil his,

*tu Maximus, ille es,
unus qui nobis cunctando restituis rem* (*Aen.* VI, 845 sq.).

rem: i.e., *rem publicam*.

16. **noenum**: old form of *non* (*ne* + *oinom*, i.e., *unum*, 'not one'). **rumores**: *fame*. **ponebat**: often in early poetry the original long quantity of a final syllable is retained, and sometimes under ictus in classical and later poetry.

18-23. **Metre**: Elegiac Couplet, No. 3

18. **ille**: P. Cornelius Scipio Africanus Maior, the idol of Ennius; he died about fifteen years before the poet.

19. **opis pretium**: *due reward*.

20. **supra Maeotis paludes**: *beyond the pool of Maeotis* (Sea of Azov), i.e., 'from farthest East.'

21. **aequiperare**: *rival, se. me*; Scipio is the fancied speaker.

22. **endō**: old form of *in*. **plāgas**: a poetic equivalent of *regiones*.

Selection III. Descriptive Passages.

1-20. Metre: Dactylic Hexameter, No. 2

1-8. This spirited passage is reminiscent of Homer's description of the fighting of Ajax (*Il.* XVI, 102 sqq.), and in turn influenced Vergil's picture of the brave stand of Turnus (*Aen.* IX, 806 sqq.).

LINE 1. *tribuno*: dative of reference.

2. *tinnit*: for the scansion see note on *ponebat*, Sel. II, 16.

3. *galeae*: sc. *tinnunt*. *nec*: for *non*. This sense occurs sometimes in early Latin and appears in such compounds as *nec-opinans*, *neg-otium*, *neg-lego*. *pote*: the two forms of the adjective (*potis* and *pote*) are used without distinction of gender; *posse* is *potis* (*pote*) + *esse*.

5. *abundantes*: introduces the inept metaphor of an overflowing stream. Translate, *the flood of*, and choose suitable meanings for the verbs.

7. *praepete*: *winged*.

8. *Histri*: their home was Istria (Histria), a peninsula in the northern Adriatic lying between modern Trieste (ancient Tergeste) and Fiume. Rome's establishment of the northeastern fortress of Aquileia precipitated an unimportant war in 178 B.C. *sollicitabant*: sc. *eum*.

9-13. Ennius is again the intermediary between Homer (*Il.* XXIII, 114 sqq.) and Vergil (*Aen.* VI, 179 sqq.); in both, wood is being gathered for a pyre, Patroclus's in the former, Misenus's in the latter.

9. *arbusta*: common in dactylic poetry for *arbōres*. *securibus*: for the scansion see note on *volentibus*, Sel. II, 14; so also below, *fraxinus* (11), *praesepeibus* (14), *confectus* (20).

11. *fraxinus frangitur*: with effective alliteration and onomatopoeia.

13. *silvai*: old genitive in *-ai*; the ending is dissyllabic.

14-18. The imagery is drawn from Homer's description of the speedy departure of Paris to battle (*Il.* VI, 506 sqq.) and reappears in Vergil's account of Turnus's spirited descent from the citadel (*Aen.* XI, 492 sqq.).

16. *caerulea*: here *green* or perhaps 'blue' with *flowers*. The word denotes primarily a deep blue, but was also applied to a variety of shades ranging through blue and green to blue-black ('midnight blue').

18. *spiritus*: *breathing*; *anima*: *breath*.

19-20. On Cicero's authority (*de Sen.* V, 14) we may suppose that Ennius was here describing his own old age.

19. *spatio supremo*: *on the last lap*. In the Greek hippodrome the racing chariots passed several times around the goals (*νέσσαι*).

20. *Olympia*: i.e., an Olympic victory; cognate accusative. The expression is a direct imitation of Ὀλύμπια νικᾶν.

21-24. *Metre*: Trochaic Septenarius, No. 4

21. *Mundus caeli*: *the world of heaven*.

23. *ungulis volantibus*: *fleet-footed*; ablative of quality.

25-34. *Metre*: Dactylic Hexameter, No. 2

25. *aptum*: *studded*; participle from *apere* 'to fasten.' Ennius's picturesque use of the word in this sense was copied by Lucretius and Vergil.

26. *agmen*: *current*. In the poets the word is applied broadly to anything in motion.

27. *Hastati*: *spear-men*, who at this time stood in the front line. *ferreus imber*: the simile of *Sel.* III, 1, here becomes a metaphor.

29. Vergil's line on the death of Pallas (*Aen.* X, 488), *corrui in vulnus; sonitum super arma dedere*, copies the language and the picture, but improves the rhythm.

30. The galloping rhythm suggests Vergil's famous line (*Aen.* VIII, 596), *quadripedante putrem sonitu quatit ungula campum*.

31. *uncta*: *pitchy*. *celocis*: *cutter*; a boat with one bank of oars, from its horselike swiftness (*κέλης*; 'courser') commonly used as a despatch-boat.

32. *Brundisium*: the southeastern terminus of the Appian Way, and the port for Greece, - the 'Dover' of Italy. *praepete*: from *praepes* (*prae-peto*) applied first to the rapid flight of birds in augury, and then to any swift motion. From the augural association the word in Ennius approximates the sense of 'auspicious,' and designates the quarter in which the signs appear. Here the faded religious color may be represented by 'blessed' as in Shakespeare's 'England's blessed shore.'

33. *volvendus*: thus early established as an adjective; cf. Vergil, *Aeneid*, I, 269, *triginta magnos volvendis mensibus orbes*. For the quantity of the final syllable see *Sel.* II, 14, and note.

34. *patefecit*: with long antepenult. *rota*: either *disk* (sc. *solis*) or by common metonymy *chariot*.

Selection IV. Ilia's Dream.

Metre: Dactylic Hexameter, No. 2

This more lengthy fragment, preserved by Cicero (*de Div.* I, 20), gives interesting evidence of Ennius's poetic feeling and narrative power. It belongs in his version of the Aeneas-Romulus story, which in its ramifications naturally shows the divergencies of legend. In Vergil (*Aen.* I, 273; VI, 778) the mother of Romulus is the Vestal Ilia, in Livy (I, 3) Rhea Silvia; in both she is the daughter of Numitor, who was separated from Aeneas by a long line of Alban kings. Ennius, however, and Naevius represent Ilia as the daughter of Aeneas himself.

LINE 1. *anus*: an older stepsister of Ilia. *artubus*: for scansion see note on *volentibus*, Sel. II, 14. So also below, *corpus* (4), *effatus* (13), *somnus* (17). *lumen*: aroused from sleep by Ilia's cries, she brings a light.

2. *memorat*: the subject is Ilia. *somno*: for *somnio*.

3. *Eurydica*: scansion reveals the case. Aeneas's wives were in Troy, Creusa or (and) Eurydice (vaguely accredited here, more specifically in Pausanias, X, 26, and in Italy, Lavinia, the daughter of Latinus, and, in Ennius's version, the mother of Ilia. *pater*: i.e., Aeneas.

5. *visus*: *sc. mihi est, I dreamed*. *homo pulcher*: by prophetic import the god Mars.

6. *novos*: *strange*. *sola*: Dido's desolation is similarly pictured in *Aen.* IV, 466 sqq.:

*semperque relinqui
sola sibi, semper longam incomitata videtur
ire viam et Tyrios deserta quaerere terra.*

7. *postillā*: equivalent of *postea*. *soror*: see note on *ponchat*, Sel. II, 16.

9. *corde*: ablative of means; *as I longed*. *capessere*: *reach*.

10. *Exim*: for *exinde*.

12. *fluvio*: by poetic tradition Ilia after the birth of the twins was thrown into the Tiber, but became the wife of the river-god; in Livy (I, 4) she *vineta in custodiam datur*. *resistet*: *rise again*.

15. *multa*: nominative feminine. *templa*: in the early augural sense of 'tract,' 'quarter.'

Selection V. Andromache Grieves over Fallen Troy.

Metre: Cretic Tetrameter, No. 5 (ll. 1-3)

Trochaic Septenarius, No. 4 (ll. 4-6)

Anapaestic Dimeter, No. 6 (ll. 7-14)

LINE 2. *auxilio*: scan as a trisyllable, with hiatus. *exili*: explanatory genitive; scan with hiatus.

4. *domi*: scanned *domĭ*.

5. *deflagrata*: sc. *sunt*; here transitive.

6. *abiete*: a trisyllable. *crispa*: 'curled' by the flames, *warped*.

9. *te*: i.e., *Priami domum*. *astante ope barbarica*: *guarded by barbaric forces*; these were either from the poet's point of view the Trojans themselves, or from Andromache's, their Phrygian allies.

10. *tectis*: *ceilings*. *laqueatis*: *coffered*. The rectangular spaces formed by the insertion of cross-pieces at right angles to the joists of the ceiling (*lacunaria*) were in splendid houses often decorated with ivory and gold.

12-14. End-rimes are here combined with effective alliteration.

13. *evitari*: literally, 'to deprive of life' (*e* + *vita*). Compare Shakespeare's 'Where shall I live now Lucrece is *undiv'd*?' (*Rape of Lucrece*).

14. *aram*: Priam was slain by Pyrrhus at the altar of Iuppiter Herceus (*Ἐρμειος*, 'God of the Homestead') at which Heeuba and her daughters had also taken refuge (*Aen.* II, 515 sqq.).

Selection VI. Metrical *Tours-de-Force*.

Metre: Dactylic Hexameter, No. 2

Mere sonority is a marked element of the art of both Latin prose and poetry. The appeal was primarily to the ear. This inherent tendency of the language appears in early poetry in an excessive use of onomatopoeia, assonance, and alliteration, of which, however, ancient grammarians, collectors as they were of curiosities, have preserved a misleading proportion of examples.

LINE 1. *Tati*: the Sabine king, leader of a punitive expedition against the Romans for the seizure of the Sabine women.

2. *dixit*: *sounded*.

4. *Quae*: sc. for the antecedent *Pergama*.

7-8. A Latin canon of the twelve "Great Gods" of the Olympic Council.

8. *Iovis*: for scansion see note on *volentibus*, Sel. II, 14.

Selection VII. His Own Epitaph.**Metre:** Elegiac Couplet, No. 3

LINE 2. *faxit*: early equivalent of *fecerit*. *vivōs*: old form of *vivus*. For scansion see note on *volentibus*, Sel. II, 14. The rhetorical value of the emphatic position (after diaeresis) and some of the alliterative effects of the lines may be represented thus:

*For me no tears — no grieving at my grave contrive:
I float upon the lips of living men — alive.*

Poetry of the Ciceronian Age: Comedy and satire were recognized by the Romans themselves as poetic in form only, and except for the brief interest in tragedy, to which Roman taste was never friendly, from Ennius until the age of Cicero poetry languished, while the prose forms of history and oratory were prominently developed. In the last era of the Republic there were many dabbblers in verse of many kinds, and two poets, Lucretius and Catullus, of marked individuality and genius. Apart from these 'bright, particular stars,' the most ambitious poet of the period was **M. Tullius Cicero** (106–43 B.C.), whom Plutarch surprisingly characterizes as alike the chief orator and the chief poet of his age. The extant specimens of his poetry are the copious translations, chiefly from Homer and the Greek tragedians, which embellish his philosophical and rhetorical works; some two thirds of an astronomical poem, the *Aratōa*, translated from the Greek of Aratus, and less than a hundred lines of an epic, in three books, on the glory of his consulship (*De Consulatu Suo*). He wrote, besides, an epic in three books on his tribulations (*De Temporibus Suis*), another on his fellow-townsmen Marius, and at least planned a eulogistic poem on Caesar. For Cicero's poetry, his own countrymen have left nothing but ridicule; these, however, are the satirists and critics of the later Empire, who, one may suspect, were offended more by his egoism than by his mediocrity. A mediocre poet he was, but by no means as utterly tasteless as these critics would have us suppose. His translations are often admirable, and in his use of the hexameter he served as a model for Lucretius. In this period a new and powerful influence, known as **Alexandrianism**, becomes apparent in Latin poetry. This came from the latter-day school of Greek literature which had grown up at Alexandria after the death of Alexander in 323 B.C. — a court-literature, fostered in the erudite environment of the great Museum and Library of the

Ptolemies, its note was learning. It was 'precious' and self-conscious rather than spontaneous, critical rather than creative; in poetry, its subjects were largely mythology and the moods of personal emotion; its poets practiced art for art's sake, elaborated a variety of metrical and literary forms, and achieved prettiness rather than forcefulness. The actual remains of the Alexandrian poets are not great, and, consequently, the precise value of their legacy to Roman imitators is not always clear. Their influence was, however, far-reaching, and fostered artificiality of diction, a love of learned allusion, supreme care for form, and favor for the short poem.

M. TULLIUS CICERO

Selection VIII. Versions of Greek Epigrams.

Metre: Elegiac Couplet, No. 3

The first couplet is a version of the famous epigram of the lyric poet Simonides of Ceos (b. 556 B.C.) commemorating the brave defense of Leonidas with three hundred Spartans and a few Thespians at Thermopylae in 480 B.C.:

⁷Ω ξεῖν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε
κείμεθα τοῖς κείνων ῥήμασι πειθόμενοι.

The second is from Solon, noted lawgiver of Athens, born about 638 B.C.:

Μηδέ μοι ἄκλαυστος θάνατος μύλοι, ἀλλὰ φίλοισιν
καλλείποιμι θανῶν ἄλγεα καὶ στοναχάς.

The sentiment is in striking contrast to the self-confidence of Ennius, upon which Cicero (*Tusc. Disp.* I, 117) would bestow the greater praise.

LINE 2. *dum obsequimur*: with the value of a present participle, *in obedience to*.

Poetry of the Ciceronian Age: In an age perhaps better known than any era of antiquity T. Lucretius Carus (circ. 99-55 B.C.) stands an isolated figure; of his life nothing certain is known. His only work was the *De Rerum Natura* in six books, a philosophical poem of unique merit. Its subject is a scientific explanation of the constitution of the world and of man's place in it; its purpose, to free human life from the burden of religious superstition and the fear of death. The means of exposition is the materialistic philosophy of Epicurus

(341–270 B.C.), conspicuous for its doctrine of the mortality of the soul. Its prominent dogmas are, that nothing exists eternally except atoms and void; that the soul, being material, dies with the body; that the gods exist, but have no power in the world; that blind force or law operates throughout all nature. The poem is thus a principal source of our knowledge of Epicureanism, and a curious chapter in the history of the atomic theory of matter. But much more than this, it is the masterpiece of a great poetic genius. The loftiness of its mood and the majestic march of the thought produce the effect of an epic, — an epic of the universe, unfolded by reason, yet touched with frenzy and the fire of a sublime imagination. As pure literature it has deficiencies, but these are inherent in the nature of the subject-matter. In the necessarily didactic parts Lucretius is a poet in thin disguise; in the consciously poetic parts, a poet of unrivaled power. Withstanding the fashionable tendencies of his day toward Alexandrianism, he made Ennius his model, and largely through the impression that he in turn made upon Vergil, helped to save for Latin poetry something of its primitive sturdiness and simplicity. As has been well said, Ennius was *avus*, Lucretius *pater*, and Vergil *filius*.

T. LUCRETIUS CARUS

Selection IX. An Invocation to Venus.

Metre: Dactylic Hexameter, No. 2

LINE 1. *Aeneadum genetrix: Aeneadum*, 'sons of Aeneas,' means in Vergil (*Aen.* I, 565) the Trojans, here the Romans. Behind the change in the meaning lies the whole epic story later told by Vergil, but already familiar to Lucretius and his public. These opening words and part of the first line of the *Aeneid* have been found scrawled upon a wall at Pompeii.

2. *alma*: *life-giving, fostering* (from *alo*); the epithet prepares the way for the description of the generative powers of Venus. *Venus*: the Epicureans, while admitting the existence of the gods, taught that they played no part in the affairs of men. Here, consequently, the poet-philosopher uses the name merely to symbolize the creative power everywhere visible in nature. *signa*: *constellations*.

4. *concelebras*: *dost people*. *per te*: in emphatic position.

5. *exortum*: in the philosophic sense of 'coming into existence.'

6. *te*: the iteration here and of *tibi* below (anaphora) signifies emotion. *venti*: i.e., of winter. Love reigns in the spring.

7. *suavis*: accusative. *daedala*: not 'variegated.' Daedalus (cf. *δαιδάλλειν*, 'to work cunningly') was in Greek story 'the cunning artificer'; the adjective here signifies the earth's power of varied production, and has been translated 'manifold in works' (Munro), 'quaint artificer' (Bailey), 'curiously working' (Merrill). Neater is the naturalized form which appears in English poetry:

'Then doth the *daedale* earth throw forth to thee,
Out of her fruitfull lap abundant flowres.'

(SPENSER, *Faerie Queene*, IV, 10, 45);

'I sang of the dancing stars,
I sang of the *daedale* earth.'

(SHELLEY, *Hymn of Pan*)

10. *species verna diei*: *the face of springtime*. *patefacta est*: for scansion see note on *certum est*, Sel. II, 13.

11. *reserata*: Aeolus's prison has been unbarred (*sera*, 'bar'). *Favoni*: sometimes called Zephyrus, a west wind which began to blow early in February and marked the opening of spring. On the Temple of the Winds at Athens the sculptured figure of Zephyrus carries flowers in the folds of his garment.

12. *aeriae primum volucres*: the lyric of Pablo in George Eliot's *Spanish Gipsy* (Bk. I) voices the sentiment:

'It was the prime
Of the sweet spring-time.
In the linnet's throat
Trembled the love note,
And the love-stirred air
Thrilled the blossoms there.'

14. *ferae*: *maddened*, by desire. Note the effect of the alliteration in the line. *laeta*: *glad*, a metaphor of luxuriant growth, or a causative epithet, 'gladdening.'

15. *capta*: agrees with a subject *quacque* supplied from *quamque* (16).

17. *Denique*: *yes*, capping a climax.

20. *generatim*: *after their kind*. *saecla*: i.e., *saccula*, regularly in Lucretius a synonym of *genera*. *propagant*: horticulture supplies the metaphor; *propagare* is 'to set slips.'

22. *dias*: for *divas*, here *bright*. *Deus* and *dies* go back to the same root, and several phrases in Latin show a blending of the ideas of 'god' and 'sky.' Jupiter is also called *Diuspiter*, 'Lord of

Light,' and *sub Iove* and *sub dio* (*divo*) both mean 'under the open sky.' *luminis oras*: see Sel. II, 5, and note.

24. *sociam*: the goddess personifying the creative principle in nature with poetic consistency is asked to help the poet of nature.

25. *de rerum natura*: gives the title of the poem, taken from a poem, *Περὶ Φύσεως*, of the Sicilian philosopher Empedocles (*circ.* 450 B.C.) whom Lucretius admired, and from the work of his master Epicurus (b. 341 B.C.). *natura*: is 'nature' in the comprehensive sense, — her aspects and her laws.

26. *Memmiadae*: a hybrid form combining a Homeric patronymic termination with a Roman family name. This 'son of the Memmii' is probably C. Memmius, a prominent but disreputable figure of the times, governor of Bithynia (57 B.C.) and patron of the poet Catullus; he was accused of bribery in standing for the consulship in 53 and went into exile. The family was illustrious and claimed descent from the Trojan Menestheus, friend of Aeneas (*Aen.* V, 117), but there is nothing to explain the reverence and admiration which Lucretius shows for this representative of it. *nostro*: *my friend*. *tu*: coins show that Venus was the tutelary goddess of the Memmii.

Selection X. O Purblind Race of Miserable Men.

Metre: Dactylic Hexameter, No. 2

LINE 1. *Suave*: *sc. est*.

4. *cernere*: i.e., visually, like *videre*; a common usage in Lucretius.

7-8. The order is: *tenere edita templa serena bene munita doctrina sapientum*.

8. *edita templa serena*: *the calm and lofty heights*. *templa*: as in Sel. IV, 15. *sapientum*: *philosophers*. In Hume, *Phil. Essays*, XVI, it is the Stoic sage who 'while he breathes that serene air, looks down with pleasure, mixed with compassion, on the errors of mistaken mortals, who blindly seek for the true path of life, and pursue riches, nobility, honour, or power, for genuine felicity.'

9. *despicere*: with the accusative usually in the sense of *contemnere*, but here the literal sense is dominant.

12-13. The theme is as old as David (*Psalms*, XXXIX, 7):

'For man walketh in a vain shadow, and disquieteth himself in vain:
He heapeth up riches, and cannot tell who shall gather them.'

14. *o pectora caeca*: cf. Matthew Arnold, *Empedocles on Etna*, I, 2:

'Once read thy own breast right,
And thou hast done with fears!
Man gets no other light,
Search he a thousand years.'

16. *hoc aevi quodcumque est*: *what little span of life we have*. *aevi*: partitive genitive with *hoc*. In poetry and religious teaching the shortness of life is a commonplace:

'Behold, thou hast made my days as it were a span long.'
(*Psalms*, XXXIX, 6);

'Thyself but dust; thy stature but a span,
A moment thy duration; foolish man!'
(MATTHEW PRIOR, *Solomon*, I, 551 f.);

'We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.'
(SHAKESPEARE, *Tempest*, IV, 1, 157 ff.)

videre: *that you should not see!* infinitive in exclamation.

17. *latrare*: *cries out for* (literally, 'barks for'). *utqui*: related to *ut* as *atqui* to *at*; *qui* is an old ablative, probably of the indefinite pronoun, which in early Latin became enclitic.

18 19. A definition of the original conception of the Epicurean *summum bonum*.

19. *semotă*: with *mens*.

20. *corpoream*: marks a topic in the discussion; the needs of the body are first considered.

21. *omnino*: *only*, with *pauca*. *quae* . . . *cumque*: tmesis. The clause explains *pauca*.

22 33. The thought is: 'though certain luxuries may at times be gratifying, we do not miss them if we have the simple necessities of nature.'

22. *uti*: i.e., *ut*, with concessive force. *possint*: the logical subject is the list of luxuries which follows, 'these things'; it might have been expressed by *illa* in the anticipatory sense.

23. *neque*: for *non* as in Sel. III, 3. *natura*: i.e., *corporea natura*. *requirit*: *miss*; the luxuries about to be named are the logical objects.

27. *fulget*: for scansion see note on *ponebat*, Sel. II, 16.

28. *laqueata aurataque*: see note on *laqueatis*, Sel. V, 10. *templa*: here in the rare architectural sense of 'rafters,' 'ceiling.'

29-33. Lucretius contrives many skillful contrasts. Over against the artificial gorgeousness of an indoor scene he here sets the fresh beauty of an open-air picture.

29. *cum tamen*: *while without these*. *prostrati*: *sc. homines*.

30. *propter*: *local, near*.

32. *tempestas*: *weather*.

33. The line is colorful like Milton's,

'And purple all the ground with vernal flowers.'

(*Lycidas*, 141);

and Heber's,

'Spring unlocks the flowers to paint the laughing soil.'

(*Seventh Sunday after Trinity*)

35. *textilibus picturis*: *pictured tapestries*, literally, 'woven pictures.'

36. *plebeia veste*: *poor man's blanket*. *cubandum*: *must lie sick*.

39. *quod superest*: *farthermore* (literally, 'as to what remains'), a common formula of transition in Lucretius. *animo*: marks the transition to the second topic in the discussion, the needs of the mind.

40. *si non forte*: with *effugiant* (45), introducing an ironical supposition.

41. *fervēre*: the older form; the word (literally, 'to boil'), as often in the poets, denotes bustling activity, 'to swarm.' *simulacra*: *mimicry*; the poet is picturing a review or sham fight, probably in the Campus Martius.

43. The chiasmus and assonance suggest the rendering,

Attired with arms alike and alike with spirit fired.

44. *religiones*: the plural in the Lucretian sense of 'religious fears.' The discourse now reaches a climax; for the poet's whole underlying purpose is to free the human mind from the superstitious fear of the gods and death. 'Religious fears must themselves be made afraid and flee in panic from the mind.'

46. *linquunt*: *si non* is still in force.

48. *haec*: the pomp and circumstance of life just described.

49. *sequaces*: *dogging*.

51. *rerum potentes*: *potentates*.

52. versantur: *walk*.

54. For scansion of *omnis* and *rationibus* see note on *volentibus*, Sel. II, 14. **haec potestas:** i.e., the power to conquer superstitious fears. **rationis:** predicative genitive of possession. The sense is: 'Peace rules the day, where reason rules the mind' (William Collins, *Hassan*).

56. pueri: *children*. The illustration was appropriated by Bacon, *Essays, Of Death*: 'Men fear death as children fear to go into the dark.' **caecis:** *blinding*, a causative epithet.

61. tela: *shafts*. In Shelley's *Skylark* the moon's rays are 'arrows'; here the metaphor pictures the militant arrival of day as in Gray's,

'Till down the eastern cliffs afar
Hyperion's march they spy, and glittering shafts of war.'

(*Progress of Poesy*, II, 1);

and in Bayard Taylor's,

'Yonder fly his scattered golden arrows,
And smite the hills with day.'

(*Poet's Journal, Morning*)

62. species ratioque: a significant phrase. The thought is that the darkness of the mind will be routed by science — a knowledge of Nature's outward aspect (*species*) and her inner law (*ratio*).

Selection XI. Nothing Is Here for Tears, Nothing to Wail.

Metre: Dactylic Hexameter, No. 2

Having shown by cumulative argument that death ends all — the soul as well as the body — Lucretius now represents dramatically a scene of mourning, and points out the futility of grief.

LINE 1. Iam iam non: *now no more*. The chief elements of the picture reappear in Gray's *Elegy* (quoted in the heading) and Collins's *Ode on the Popular Superstitions of the Highlands of Scotland*:

'For him in vain his anxious wife shall wait,
Or wander forth to meet him on his way;
For him in vain at to-fall of the day,
His babes shall linger at the unclosing gate!'

te: apostrophizing the dead man.

3. praeripere: poetical infinitive of purpose; the prefix shows pathetically the eagerness of the haste.

4. *factis florentibus*: *prosperous in thy doings*; ablative of quality. The dirge now sounds the note of the dead man's loss of public prestige.

5. *Misero misere*: a play upon the derivation of the words (*figura etymologica*), as in Fletcher's 'Poorly poor man he liv'd, poorly poor man he died' (*Purple Island*, I, 19).

7. *Illud*: anticipates the reply, which gives Epicurean comfort based upon the doctrine of annihilation.

8. *desiderium*: *regret*; the word signifies primarily desire for something one has once had and lost. So at times it means 'homesickness.' *super una*: adverbs, *withal besides*; the tautology adds emphasis.

9. *Quod*: i.e., the assumed fact of annihilation.

11-15. Selfish grief now stirs the plaint of the mourner. As for the departed,

'Duncan is in his grave;
After life's fitful fever he sleeps well.'

(SHAKESPEARE, *Macbeth*, III, 2, 22 f.)

12. *privatus*: for the scansion see note on *volentibus*, Sel. II, 14.

13. *cinefactum*: *turned to ashes*. *prope*: *near by*, adverb.

14. *aeternumque*: the spondee in the fifth foot reinforces the meaning.

15. *dies*: *lapse of time*.

16. *amari*: partitive genitive.

17. *res redit*: *all comes*. The thought of the line is:

'Sleepe after toyle, port after stormie seas,
Ease after warre, death after life does greatly please.'

(SPENNER, *Faerie Queene*, I, 9, 40)

18. *quisquam*: i.e., any mourner.

Selection XII. Death the Leveller.

Metre: Dactylic Hexameter, No. 2

LINE 1. *tute*: *tu* with enclitic *-tū*. It denotes not an individual but the representative of a type, — the man who chafes at the necessity of death.

2. The line is from Ennius. *sis*: for *suus*. *Ancus*: Ancus Martius fourth king of Rome, a stock type of kingly virtue.

3. *improbe*: *thou knave*.

5. *occidērunt*: with original quantity.

6. **Ille**: Xerxes, who invaded Greece by spanning the Hellespont with a pontoon bridge (480 B.C.). In ancient literature he became a ready type of the vanity of human greatness. *The New England Primer* points the moral:

‘Xerxes the Great did die,
And so must you and I.’

7. **ire**: a poetic use of the infinitive for the accusative of the gerundive after verbs of giving and the like.

9. **insultans**: in the literal sense, *prancing*.

10. **animam**: *soul*.

11. **Scipiadas**: probably the elder Africanus, since the next line shows the influence of Ennius. For the form see *Sel.* IX. 26, and note.

12. **famul**: archaic form of *famulus*, *house-slave*, which Lucretius found in Ennius. The sentiment of the line is a commonplace of ancient and later poetry; see the lament for Prince Cloten in *Cymbeline*, IV, 2, 262 f.:

‘Golden lads and girls all must,
As chimney-sweepers, come to dust’;

and the song in Shirley’s *Contention of Ajax and Ulysses*, *Sc.* III:

‘Sceptre and Crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.’

13. **Heliconiadum**: a Lucretian experiment for *Musarum*, Spenser’s ‘Heliconian maides’ (*F. Q.* II, 12, 31). Mt. Helicon in Boeotia, snow-capped and marked by romantic valleys and ravines, was sacred to Apollo and the Muses. **unus**: *unrivalled*.

14. **sceptra**: the accusative with *potiri* is a survival of early usage. **eadem**: *the same as*, followed by the dative; a poetic construction modelled upon the Greek (*ὁ αὐτός* with dative).

15. **Denique**: *again*, as often in Lucretius. **Democritus**: a philosopher of Abdera in Thrace (*circ.* 460–351 B.C.), an early exponent of the atomic theory and consequently revered by Lucretius.

16. **memores motus mentis**: an alliterative phrase signifying the mental processes of memory.

18. *Ipse*: Epicurus caps the list of notables. *decurso lumine*: a mixed metaphor, blending apparently *decurso spatio vitæ* and *extincto lumine vitæ*.

20. *restinxit*: quenched the light of.

21. *indignabere*: chafe.

22. *mortua cui vita est*: a striking oxymoron, followed by an alliterative proverbial phrase; *virus, ut aiunt, . . . et videns* (Cic. *pro Sestio*, 59). The passage (22-28), elaborated under the successive metaphors of *mortua*, *somno*, and *ebrius*, means that the man who is deluded by uncertainty and burdened with fear fails really to live; 'The sense of death is most in apprehension' (Shakespeare, *Measure for Measure*, III, 1, 78).

24. *somnia*: visions.

27. *ebrius*: besotted or like a sot.

Selection XIII. What Man Can Escape Himself?

Metre: Dactylic Hexameter, No. 2

LINE 1. *videntur*: not 'seem,' but *are seen*.

4. *malī moles*: weight of *uoc.* *constet*: Lucretius frequently uses *constare* as a synonym of *esse*.

8. *foras*: i.e., into the streets. *ille*: the type survives in Matthew Arnold's *Obermann Once More*:

'In his cool hall, with haggard eyes,
The Roman noble lay;
He drove abroad, in furious guise,
Along the Appian way;

'He made a feast, drank fierce and fast,
And crown'd his hair with flowers —
No easier nor no quicker pass'd
The impracticable hours.'

11. *mannos*: Gallic ponies, which fashionable Romans used for pleasure-driving.

16. *quem*: looks back to *se*.

17. *effugere*: *escape*; *fugitat* above, *flees from*. (Cicero (*ad Att.* VII, 24) shows the contrast: *non dubito quin Cinna is in fuga sit, modo effugiat*. The sentiment was a favorite theme of Horace, and has since become trite; Byron, *Childe Harold*, I, 84:

'What exile from himself can flee?
To zones though more and more remote,
Still, still pursues, where'er I be,
The blight of life, the demon Thought.'

ingratis: adverb, *against his will*; the earlier form is *ingratiis*.
haeret et odit: in strictness the objects are respectively *sibi* and *se*;
he hugs that self and hates it.

18. morbi causam: the *morbis* is mental, the *causa*, as Lucretius explains, the lack of proper mental interests. **tenet**: *understand*.

19. rebus relictis: i.e., *ceteris rebus relictis*.

20. primum studeat: *his first interest would be*. **naturam cognoscere rerum**: by implication Lucretius argues that present disquietude is the result of uncertainty upon the question of future existence. To him,

‘The course of Nature seems a course of Death,
 And nothingness the whole substantial thing.’

(BAILEY, *Festus*, *Water and Wood*)

22. ambigitur: *is in question*. **in quo**: the antecedent is *status*.

22-23. mortalibus omnis aetas . . . manenda: *mortals must expect to spend all time*.

Selection XIV. The Origin of Belief in God.

Metre: Dactylic Hexameter, No. 2

LINE 1. rationes: *workings*.

2. cernebant: make ‘primitive men’ the subject. **verti**: *come round*.

5. tradere: substantival infinitive in apposition with *perfugium*; so also *facere*, *suppose*.

6. templa: *realms*, not ‘temples’; see note on Sel. IV, 15.

8. severa: *austere*. The epithet shows sensitively the mood of night that contrasts with the gaiety of ‘jocund day.’ Keats similarly speaks of ‘the earnest stars’ (*Hyperion*, I), and Longfellow, of ‘the cold light of the stars’ (*The Light of Stars*).

9. faces: *meteors*.

10. The asyndeton hurries the imagination toward the impressive climax in the next line.

11. rapidi fremitus: *swift crashings*. **murmura minarum**: *threatening roar*.

13. iras acerbis: the ‘lotos-eating’ gods of the Epicureans had not the power or the desire to injure men.

‘The Gods, who haunt
 The lucid interspace of world and world,
 Where never creeps a cloud, or moves a wind,

Nor ever falls the least white star of snow,
 Nor ever lowest roll of thunder moans,
 Nor sound of human sorrow mounts to mar
 Their sacred everlasting calm!'

(TENNYSON, *Lucretius*);

'We at will invent
 Stern Powers who make their care,
 To embitter human life, malignant Deities.'

(MATTHEW ARNOLD, *Empedocles on Etna*)

16. *velatum*: the Greeks worshipped *aperto capite*; the Romans, *operto capite*.

17. *vertier*: for the form see note on *loquier*, Sel. I, 4. In Roman ceremonial the worshipper during his approach kept the image of the god on his right; after praying he wheeled toward the image and prostrated himself. *lapidem*: probably with satiric reference to the statue.

20. *nectere*: *link*.

21. *mage*: a by-form of *magis*. *templa*: see note on line 6.

23. *super stellis*: the order is, *superque stellis*.

24. *solis*: the impersonal expression *venit in mentem* has the force and the construction of a verb of remembering.

25. *in pectora*: *in* implies hostility, *against*.

26. *caput erigere*: vivid personification.

27. *nobis*: ethical dative.

Selection XV. Conscience Does Make Cowards of Us All.

Metre: Dactylic Hexameter, No. 2

LINE 2. *corrêpunt*: *creep*, i.e., man becomes a worm of the dust; apparently not a metaphor, as Seneca (*Nat. Quaest.* VI, 2, 6) with philosophic scorn shows: *quid enim deméntias quam ad tonitrua succidere et sub terram correpere fulminum metu?*

3. *plāga*: not *plāga*.

4. *torrida*: scansion reveals the case.

6. *corripiunt membra*: *shrink into themselves*.

8. *poenarum solvendi*: the usual construction is *poenas solvendi* or *poenarum solvendarum*. The noun in the genitive may be explained as objectively dependent on the genitive of the gerund. *sit adultum*: *be ripe*.

10. *induperatorem*: old form of *imperatorem*.

12. *pacem*: *favor*.

13. *animas*: breezes.

15. *vada leti*: i.e., the shoals which bring death, *fatal shoals*.

16. *vis abdita quaedam*: man is at the mercy not of a malignant deity, but of the forces of Nature, yet the note of pessimism is present as in the opening lines of Shelley's *Hymn to Intellectual Beauty*:

‘The awful shadow of some unseen Power
Floats though unseen among us, visiting
This various world with as inconstant wing
As summer winds that creep from flower to flower.’

20. *dubiaeque*: *que* in the sense of *ve*: *dubiae*, tottering.

21. *saecla*: *rages*; see note on Sel. IX, 20.

22. *relinquunt*: *admit*.

23. *in rebus*: i.e., in the world.

24. *viris*: from *vis*.

Poetry of the Ciceronian Age: Of the early group of Roman Alexandrian poets only one, C. Valerius Catullus (87-circ. 54 B.C.), the most distinguished, but the least Alexandrian of all, is represented by more than fragments. Sprung from a provincial family of position, Catullus had countryseats at Tibur and at Sirmio on Lake Garda, and lived at Rome in a gay and fashionable set. For politics he had no taste, but he shows himself impatient of Caesar and Caesarians. The dominant influence of his life was an infatuation for an unscrupulous woman of society, immortalized in his poems under the pseudonym of Lesbia. She was probably in real life Clodia, sister of Cicero's enemy, P. Clodius, and the wife of Q. Metellus Celer, governor of Cisalpine Gaul. Catullus was versed in the learned poetry of his day, and experimented with many metres; with a felicity all his own, he naturalized the Phalaccean or hendecasyllabic metre for the expression of many moods, and extending the use of the elegiac couplet, became the pioneer in the erotic elegy and the satiric epigram. Eight of his one hundred and sixteen pieces form a group of longer poems, which includes notably two marriage songs (*epithalamia*) of rare beauty, the frenzied lament of Attis, a sexless priest of Cybele, a miniature epic (*epyllion*) on the marriage of Peleus and Thetis, and *Berenice's Lock*, a translation of a highly artificial poem of Callimachus. In these he earned from Ovid the epithet of *doctus*, dear to the Alexan-

drians. It is, however, in a group of short pieces, lyrics, love-poems, epigrams, and lampoons, simple in diction and spontaneous in spirit, that Catullus reveals most clearly that distinctive quality that has made him famous. These are vital with youth and passion, with joy and sorrow and scorn, and the reckless self-revelation of it all is a new note in Latin literature which was not struck again. With an exquisite sense of artistry he achieved in his lyrics a simplicity of passionate expression that is universal and enduring in its appeal.

C. VALERIUS CATULLUS

Selection XVI. Lament for Lesbia's Sparrow.

Metre: Phalaecean, No. 7

LINE 1. *Veneres Cupidinesque*: the playfully extravagant address is the lover's compliment to his lady's charms.

2. hominum: partitive genitive with *quantum*; *all ye mortals*. **venustiorum**: the derivation from 'Venus' suggests *lovesome*. The force of the comparison is generalizing, and is only vaguely felt.

3. puellae: *sweetheart*, i.e., Lesbia.

4. passer meae puellae: the phrase recurs with dirge-like effect. *deliciae*: *pet.*

6. mellitus: *a dear* (from *mel*).

7. ipsam: *mistress*.

8. illius: such genitives have regularly in Catullus a short penult.

11. Qui: for *sed is*.

12. negant redire:

'For, once dead, and laid i'th grave,
No return from thence we have.'

(HERRICK, *To Sappho*);

'The undiscover'd country, from whose bourn
No traveller returns.'

(SHAKESPEARE, *Hamlet*, III, 1, 79 f.)

13. At: marks the sudden transition to imprecation. *male sit, malae*: *curses upon you, cursed*.

15. mihi: sympathy identifies the poet with Lesbia.

16. miselle: *poor little*; Catullus shows great fondness for diminutives.

18. *turgiduli rubent ocelli*: *dear eyes are all swollen and red.*

'Had Lesbia (too-too-kind) but known
This Sparrow, she had scorn'd her own:
And for this dead which under-lies,
Wept out her heart, as well as eyes.'

(HERRICK, *Upon the Death of His Sparrow*)

Selection XVII. Love and Death.

Metre: Phalaecean, No. 7

LINE 1. *Vivamus*: according to Catullus *vivere* is *amare*; in the lyrics of Horace it is rather the choice of 'the wine and roses' of life.

2. *severiorum*: *over-captious*.

3. *omnes unius*: the juxtaposition heightens the scorn. *assis*: *pennyworth*.

4-6. The sentiment became a lyric commonplace. See the song to Celia in Ben Jonson's *The Fox*, III, 6:

'Suns that set may rise again;
But if once we lose this light,
'Tis with us perpetual night';

de Baif, *Amours de Meline*, II:

'Le soleil mort se relève:
Mais une trop longue nuit,
Las! nous suit
Après une clarté brève.'

In the epitaph of Lawrence Washington (1616) Christian hope destroys the point of the pagan antithesis:

'Know life to death resigns as day to night,
But as the suns retorne revives the day
So Christ shall us though turned to dust and clay.'

(*New York Times*, Dec. 2, 1923)

5. *lux*: *day of life*: the monosyllable closing the verse suggests the brevity, and in swift proximity the night of death (*nox*) begins.

'They are not long, the weeping and the laughter,
Love and desire and hate:
I think they have no portion in us after
We pass the gate.'

(ERNEST DOWSON, *Vitae Summa Brevis*, etc.)

7. *Da mi basia* :

'What is love? 'tis not hereafter;
 Present mirth hath present laughter;
 What's to come is still unsure;
 In delay there lies no plenty;
 Then come kiss me, Sweet-and-twenty,
 Youth's a stuff will not endure.'

(The Clown's song in *Twelfth Night*, II, 3, 48 ff.)

deinde : here and below (so also *deim*) to be scanned with synizesis.

10. *milia multa* : the humor does not escape the flippancy of Martial (XII, 59, 1 and 3),

*tantum dat tibi Roma basiorum
 quantum Lesbia non dedit Catullo.*

The imitations of Herrick, *To Anthea*:

'Give me a kisse, and to that kisse a score;
 Then to that twenty, adde an hundred more;
 A thousand to that hundred: so kisse on,
 To make that thousand up a million.
 Treble that million, and when that is done;
 Let's kisse afresh, as when we first begun';

and of Byron, *To Ellen*:

'Nought should my kiss from thine dissever;
 Still would we kiss and kiss for ever;
 E'en though the number did exceed
 The yellow harvest's countless seed',

are more extravagantly specific! *fecerimus* : *run up*. Occasionally in poetry we find the future perfect tense showing the long penult.

11. *conturbabimus* : *wreck the count of*. The thought here and in the following lines turns upon the superstition that knowledge of the exact reckoning was unlucky.

12. *invidere* : i.e., by reason of envy to blight the happiness by magic power; the means might be the *malus oculus* or the *mala lingua* (Cat. VII, 12).

Selection XVIII. A Witty Invitation.

Metre : Phalaecean, No. 7

LINE 1. *Fabulle* : an intimate friend known only from the poems of Catullus.

5. *sale*: *wit.* *omnibus*: *funds of.*

6. *venuste*: *charming.*

8. *sacculus*: *purse.* *aranearum*:

‘Nor foresaw that friends
Then proud to cap and kiss their patron’s shoe,
Would, when the *purse* he left held *spider-webs*,
Properly push his child to wall one day!’

(BROWNING, *The Ring and the Book*, V, 47 ff.)

9. *meros*: *the essence of.*

10. *seu quid . . . est*: *or something sweeter and more exquisite, if such there be.*

11. *puellae*: *sweetheart, Lesbia.*

14. *totum nasum*: the humorous hyperbole reappears in Ben Jonson’s *Cynthia’s Revels*, V, 2: ‘Taste, smell; I assure you, sir, pure benjamin, the only spirited scent that ever awaked a Neapolitan nostril. You would wish yourself all nose for the love on’t.’

Selection XIX. The Awful Draft!

Metre: Phalaecean, No. 7

LINE 2. *opposita est*: *is exposed to*; with *ad milia* below it means *is mortgaged for*. The point of the piece is the pun on the two meanings.

3. *Apeliotae*: the east wind; a Greek word declined like *Anchises*.

4. *ducentos*: *sc. sestertios.*

Selection XX. O Venusta Sirmio.

Metre: Choliambus, No. 8

LINE 1. *Paene*: the adjectival adverb, rare in Latin. Greek commonly, English occasionally, as in ‘our then ambassador,’ admits the usage. *Sirmio*: modern Sirmione, a narrow peninsula projecting from the southern shore of Lago di Garda (*Lacus Benacus*), on which Catullus had a villa.

2. *ocelle*: *gem.*

3. *uterque Neptunus*: i.e., as god of lakes (*stagna*) and sea.

5. *Thyniam*: accurately, the northwestern part of Bithynia. Catullus had been on the staff of C. Memmius, governor of Bithynia, probably in 57 B.C. See note on Sel. IX, 26.

7. *solutis curis*: *release from cares.*

11. *Hoc est quod unum est pro*: *this it is which alone repays.*

13. The order is: *gaudetis quæ vos*. *Lydiae*: the epithet is transferred from *lucus*: a learned allusion to the fact that the Etruscans, traditionally of Lydian origin, once inhabited the valley of the Po.

14. *cachinnorum*: partitive genitive; the whole expression serves as a vocative. The thought of the line is: 'let all the smiles of home beam forth in welcome.'

Selection XXI. Hymn to Diana.

Metre: Glyconic and Pherecratic Strophe, No. 9

A choral ode arranged for a mixed chorus of boys and girls. The first and last stanzas are apparently sung by the united chorus, the others responsively.

LINE 1. *fide*: *guardian care.*

5. *Latonia*: *child of Latona.*

7. *Deliam*: with reference to the island of Delos, the birthplace of Diana and Apollo.

13. *Lucina*: i.e., the 'Light-bringer.'

'And thou *Lucina*, that do'st heare
The vowes of those, that children beare:
When as her Aprill houre drawes neare,
Be thou then propitious there.'

(HERRICK, *Connubii Flores*)

14. *dicta*: Diana's names and functions were varied. She was identified with *Hecate* (*Proserpina*), goddess of three meeting ways (*Trivia*), and with *Luna*, and was, therefore, at times called *diana triformis* (Horace, *Odes*, III, 22, 4; this conception passed broadly into later poetry. See Swinburne, *Atalanta in Calydon*:

'Being treble in thy divided deity,
A light for dead men and dark hours, a foot
Swift on the hills as morning';

the closing lines of Lowell's *Endymion*, VII:

'Goddess Triform, I own thy triple spell,
My heaven's queen, — queen, too, of my earth and hell!'

and the beginning of Browning's *Artemis Prologizes*.

15. *notho*:

'With *borrowed light* her countenance triform
Hence fills and empties to enlighten the Earth.'

(MILTON, *Paradise Lost*, III, 730 f.)

17. *cursu menstuo* :

‘Her *monthly round*
Still ending, still renewing, through mid-heaven.’
(MILTON, *ibid.*)

21–22. The order is: *sis sancta quocumque nomine tibi placet*.

23. *antique*: of old.

Selection XXII. Blessings on the Happy Pair!

Metre: Phalaecean, No. 7

LINE 1. amores: in apposition with *Acmen*.

3. *perdite*: to distraction, madly.

4. *adsidue*: unchangeably.

5. *As madly as the maddest lover can*. **quantum**: sc. *is pote*.
pote: sc. *est*. **perire**: the equivalent of *perdite amare*.

8–9. Love’s sneezes have stirred much perplexed and perplexing comment. Sneezing was an omen, and Love’s sneezing on both the right and the left seems to signify the completeness of his favor.

‘Shall not Love to me,
As in the Latin song I learnt at school,
Sneeze out a full God-bless-you, right and left?’
(TENNYSON, *Edwin Morris*)

8. *sinistra ut ante*: thus the earlier stage of the affair, not chronicled in the poem, had Love’s half-hearted approval. Septimius’s avowal above and Acme’s below, marking the climax of passion, are rewarded by a second sneeze.

11. *ebrios*: drunk with love.

14. *huic uni domino*: i.e., *Amor*.

16. *ignis*: metaphorically of love.

21. *misellus*: love-sick.

22. *Syrias Britanniasque*: (all) the *Syrias* and the *Britains* (in the world), typical scenes for the exploits of the young soldier of fortune. The hyperbole is picturesque by reason of contemporary events; in 55 B.C. Crassus took command of Syria, and Caesar first invaded Britain.

24. *facit*: centres.

25. *homines*: mortals.

Selection XXIII. Love's Ecstasy.

Metre: Sapphic Strophe, No. 10

Byron's weak imitation, cited in the heading, ill reproduces the fire of his original, which is itself a somewhat free translation of an ode of Sappho.

LINE 2. *si fas est*: the phrase, from religious association, is solemn.

5. *dulce ridentem*: *the music of your laughter*; the phrase reappears in Horace, *Sel. XLIII*, 24. *quod*: relative, summing up the situation.

6. *eripit sensus*: suggests Shelley's 'I faint, I perish with my love.' *simul*: as often in poetry for *simul ac*.

7. *Lesbia*: Catullus's pseudonym for his sweetheart (really Clodia) may have been suggested to him by the fact that the ode of Sappho is by implication addressed to a Lesbian maid; if so, this was the earliest of his love-poems. *est super*: for *superest*.

8. *Vocis in ore* will supply the sense of the missing line, as shown by *φωνᾶς | οὐδὲν ἔτ' εἵκει* in the Greek original.

9. *lingua torpet*:

'You have bereft me of all words,
Only my blood speaks to you in my veins,'

confesses Bassanio to Portia (*Merchant of Venice*, III, 2, 177 f.).

tenuis: *impalpable*; with *flamma* a translation of Sappho's *λεπτὸν πῦρ*.

10. *suopte*: *suo* with intensive suffix.

11. *tintinant*: the verb and its derivatives usually have the long penult. *geminā*: transferred epithet. Compare Phædra's recital of delirious passion in Racine's *Phèdre*, I, 3:

'Mes yeux ne voyoient plus, je ne pouvois parler;
Je sentis tout mon corps et transir et brûler';

and in the last stanza of Tennyson's *Eleânore*:

'With dinning sound my ears are rife,
My tremulous tongue faltereth,
I lose my color, I lose my breath,
I drink the cup of a costly death.'

Selection XXIV. Epithalamium.

Metre: Dactylic Hexameter, No. 2

LINE 1 *Vesper*: i.e., *Hesperus*, the planet Venus appearing as the evening star; as the morning star, commonly called *Lucifer*. See Tennyson, *In Memoriam*, CXXI:

'Sweet Hesper-Phosphor, double name
For what is one.'

Olympo: i.e., from Mt. Olympus. The setting of the poem is Greek; to a Roman (unless he had sailed the Aegean!) the association of the evening star with Olympus called up no picture. In the Greek the origin of the idea was perhaps nautical.

2. **vix**: *begins to*. **tollit**: not literally; the evening star does not rise in the west, but *appears* as twilight deepens.

3. **mensas**: i.e., of the wedding feast.

4. **iam veniet virgo**:

'Now is my love all ready forth to come:
Let all the virgins therefore well awayt,
And ye fresh boyes, that tend upon her groome,
Prepare your selves, for he is comming strayt.'

(SPENSER, *Epithalamion*)

dicetūr: with long ultimate under the ietus. **hymenaeus**: *wedding-hymn*. Hymen or Hymenaeus was the god of marriage.

5.

' "Hymen, Iō Hymen, Hymen," they do shout,
That even to the heavens theyr shouting shrill
Doth reach, and all the firmament doth fill.'

(SPENSER, *ibid.*)

7. **nimirum**: *it must be that*. **Oetaeos**: i.e., above Mt. Oeta, a range between Thessaly and Aetolia. **Noctifer**: another name of Hesperus.

8. **viden**: colloquial form of *videsne*. **exsiluere**: archaic indicative in an indirect question.

9. **temere**: *for nothing*. **visere**: *regard*; the subject is *nos*. The reference is to the coming choral rivalry. **par est**: *it is meet*.

11. **palma**: *victory*.

12. **meditata**: i.e., they are not trusting to improvisation. **requirunt**: *are conning*. For the mood see note on *exsiluere* above.

14. **laborant**: archaic indicative in a causal relative clause.

15. **nos**: emphatic by position and adversative asyndeton.

17. **committite**: *pit against*.

18. **iam**: with the future, *soon*.

20. **caelo**: for *in caelo*.

21. The repetition with skillful word-order aims at pathos.

26. **iucundior**: contrasting *crudelior* (20) of the maidens.

27. *firmes*: *dost confirm*.

28. *virī*: *husbands*; the plural as in *parentes* is generalizing.

29. *iunxere*: *made fast*.

32. *Ut flos*: the elaborate simile has been often admired and copied. 'Look, how a flower that close in closes grows,' is the beginning of a long passage in Ben Jonson's *The Barriers*, modeled upon this chorus and the response; with 'La verginella e simile alla rosa' (*Orlando Furioso*, I, 42) Ariosto develops two stanzas in imitation. *saeptis hortis*:

'The girl grew
I' the midst of Pietro here, Violante there,
Each, like a semicircle with stretched arms,
Joining the other round her preciousness —
Two walls that go about a garden-plot.'

(BROWNING, *The Ring and the Book*, III, 229 ff.)

secretus nascitur: *grows sequestered*.

34. *mulcent*: *caress*.

'Fair from its humble bed I rear'd this flower,
Suckled, and cheer'd, with air, and sun, and shower.'

(POPE, *The Dunciad*, IV, 405 f.)

35. *optavere*: *gnomic perfect*.

42. *vidua*: *unwed*; the metaphor points to the custom of training grapevines to trees.

44. *corpus*: *form*.

45. *iam iam*: *all but*. *flagellum*: *shoot*. The curious inversion of the action is set right in *Alphonsus Emperor of Germany* (V, 1) ascribed to Chapman:

'Till the highest bud
Be bent and tied unto the lowest root.'

47. *ulmo marito*: *her husband, the elm*; vines were 'wed' to elms and poplars, cf. Sel. LII, 9 sq.

49. *inculta*: *uncared for*.

51. *invisa*: *distasteful*.

53. *aequom*: for *aequum*.

57. *duobus*: poetic dative instead of *cum* and the ablative.

Selection XXV. Forsaken Ariadne.

Metre: Dactylic Hexameter, No. 2

LINE 1. *fluentisono*: *surf-beaten*; in the compound, not found elsewhere, *fluentum*, 'stream,' is the poetic equivalent of *fluctus*. Later poets preferred *fluctisonus*. *Diae*: here, probably, another name of Naxos, one of the Cyclades.

2. *Thesea cedentem*:

'Ariadne passioning
For Theseus' perjury and unjust flight.'

(SHAKESPEARE, *Two Gentlemen of Verona*, IV, 4, 172 f.)

5. *ut pote*: i.e., *utpote* (adverb) strengthening the causal force of *quae*. *fallaci*: because sleep had made possible the escape of Theseus.

7. *iuvenis*: Theseus.

8. *ventosae*: *blustering*. *linquens*: *casting*.

9. *ex alga*: the beach was strewn with seaweed. *Minois*: the daughter of Minos, Ariadne.

12. *exsternavit*: *maddened*; a rare poetic cognate of *consternare*.

13. *Erycina*: Erycinian Venus; her ancient temple stood on Mt. Eryx (San Giuliano) on the northwest coast of Sicily.

14. *illa tempestate . . . quo ex tempore*: the pleonasm gives emphasis to the suddenness of her passion. *Theseus*: son of Aegeus, king of Athens, had voluntarily offered himself as a sacrifice to the Minotaur with the quota of Athenian youths and maidens required annually by Minos, king of Crete.

16. *regis*: Minos. *Cortinia*: i.e., Cretan, from Gortyna, an ancient city of Crete.

20. *Eurotae*: in Laconia. *myrtus*: bore fragrant white flowers, and was sacred to Venus.

21. *distinctos*: *varied*.

26. *sancte puer*: Cupid.

27. *quaeque*: i.e., *quae + que*. *Golgos, Idalium*: seats of the worship of Venus in Cyprus.

'Idalian Aphrodite beautiful,
Fresh as the foam, new-bathed in Paphian wells.'

(TENNYSON, *Oenone*);

'Celestial Venus haunts Idalia's groves;
Diana Cynthus, Ceres Hybla loves.'

(POPE, *Spring*)

29. *in flavo hospite*: *for the golden-haired stranger*. In the Roman poets, as among the modern Italians, the blonde is the type of beauty.

30. *digressus*: the omitted portion of the story tells of Theseus's conflict with the Minotaur, his victory and escape from the labyrinth.

32. *consanguineae*: *sister*.

33. *miserā in nata deperditā*: *lost in grief for her hapless daughter*.

34. *Thesei, praeoptarit*: in scansion both words show synizesis.

35. *vecta*: *sc. sil.*

36. *lumina*: *eyes*, Greek accusative.

41. *aciem*: *gaze*.

42. *tremuli salis*: *rippling sea*; in the poets *sal* is often the equivalent of *mare*.

45. *udo ore*: *tear-wet lips*; she wept and sobbed.

46. *Sicine*: before *-ne*, *sic* appears in an earlier form *sice* (*i*).

47. *deserto in litore*:

‘I stand upon a naked beach,
Sighing to winds, and to the seas complaining,
Whilst afar off the vessel sails away,
Where all the treasure of my soul’s embark’d.’

(OTWAY, *The Orphan*, V, 2)

49. *devota periuria*: *the curse of your perjuries*. *Devota* anticipates Ariadne’s curse (S3 sqq.) which makes Theseus’s forgetfulness the instrument of its fulfillment.

54. *voce*: emphatic, *with your own lips*. *mihi*: for the regular *me*.

55. *hymenaeos*: here, *nuptials*; see note on Sel. XXIV, 4.

56. *aërei*: *of heaven*.

57. *Tum iam*: *thenceforward*; in the unusual word-group *tum* directs the thought to the time when Theseus made his false vows.

59. *quis*: contracted form of *quibus*, logically *nam rē*. *praegestit*: *is eager*.

63. *Nam*: In lines that have been omitted Ariadne deplores the fate that brought the faithless stranger to the shores of Crete.

64-70. Ariadne rhetorically proposes three courses of action, and rejects each.

64. *Idomeneos*: in scansion a quadrisyllable; i.e., Cretan, since Idomeneus was a grandson of Minos.

66. *quemne*: *-ne* with the relative often suggests a negative answer to a preceding question.

67. *fraterna caede*: the Minotaur was Ariadne's half-brother.
69. *lentos*: *tough, pliant*.
72. *ratio*: *plan*.
78. *virum*: not merely *hominum*, but with the suggestion of 'hero-lovers.'
80. *praeportat*: *heralds*.
83. *quali mente*: as revealed below, it was forgetfulness that brought disaster to himself and his home.
84. *funestet*: *bring the blight of death upon*.
86. *consitus*: Catullus here ventures the metaphor of 'a mind thick sown with darkness' less aptly than Lucretius, 'the ploughed fields thick sown with light' (*sol . . . lumine conscrit arva*, II, 211). The light of the sun falls and is productive. Milton's variation is, 'Morn . . . sowed the earth with orient pearl' *Paradise Lost*, V, 2.
87. *mandata*: by the strict injunction of Aegeus the returning ship was required to display a white sail if the undertaking of Theseus proved successful. When it sailed from Athens with the victims, it carried dark sails.
89. *Erechtheum*: i.e., Athenian, from the name of a mythical king of Athens.
90. *haec mandata*: *se, liquere*, by zeugma, 'slipped from the mind of.'
98. *funesta*: *darkened by mourning*. *paterna*: ablative.
103. *parte ex alia*: i.e., of the coverlet: the poet has been describing a scene pictured upon the brodered coverlet of the marriage-couch of Peleus and Thetis. *Iacchus*: a poetic designation of Bacchus, specifically his mystic counterpart.
104. *thiaso*: *a rout*. *Nysigenis*: Nysa, a legendary place, variously located, where Bacchus was nurtured, here associated with his aged attendants, the Sileni.
105. *tuo*: for the objective genitive.

Selection XXVI. Woman's Words.

Metre: Elegiac Couplet, No. 3

LINE 1. *mulier*: i.e., Lesbia.

3. *amanti*: *lover*.

4. *in vento*: not 'in wind.'

"'A maiden's vows,' old Callum spoke,
"Are lightly made, and lightly broke.'"

(SCOTT, *Nora's Vows*)

The conventional symbols of her falsity are summarized by Shakespeare (*Troilus and Cressida*, III, 2, 198 f.) :

'As false
As air, as water, wind, or sandy earth.'

Of these the poets take their choice.

'This record will for ever stand,
"Woman, thy vows are traced in sand."'

(BYRON, *To Women*);

'Woman's faith, and woman's trust —
Write the characters in dust;
Stamp them on the running stream,
Print them on the moon's pale beam.'

(SCOTT, *Song from 'The Betrothed'*)

Selection XXVII. Libera Me.

Metre: Elegiac Couplet, No. 3

LINE 2. *esse pium*: has been true.

4. *divum* . . . *numine*: sanctity of the gods, i.e., as witnesses of a sacred oath.

6. *ingrato*: thankless. *amore*: i.e., for Lesbia.

8. *haec a te dicta*:

'All that a man may pray,
Have I not prayed to thee?
What were praise left to say
Has not been said by me
O ma mie?'

(ERNEST DOWSON, *Song*)

9. *menti*: heart.

11. *offirmas*: be strong, intransitive.

12. *dis invitis*: despite the gods.

14. *quā lubet*: somehow. *efficias*: poetic *jussive-subjunctive*; so also *facias* below.

16. *pote*: sc. *est fieri*.

19. *puriter*: blamelessly.

20. *pestem perniciemque*: canker and cure. The thought veers toward the conception of love as a disease; hence below, *torpor*, *lethargy*.

23. *illud*: anticipatory.

25. *morbum* :

'Love is a sickness full of woes,
All remedies refusing.'

(SAMUEL DANIEL, *Hymen's Triumph*, I, 4);

'I attempt from Love's sickness to fly — in vain
Since I am myself my own fever
Since I am myself my own fever and pain.'

(H. PURCELL, *Song*)

26. *pietate* : *devotion*.

Selection XXVIII. A Fine Ear for the Aspirate.

Metre: Elegiac Couplet, No. 3

LINE 1. *Chommoda* : in the specific sense of military rewards; *h-advantages* will serve as a translation.

2. *hinsidias* : *h-ambush*.

3. *mirifice . . . esse locutum* : Arrius hoping to appear high-bred shows himself illiterate. In early Latin aspiration was unnatural, but apparently in Cicero's time the preciosity of striving to pronounce many Greek words properly had set the fashion for the incorrect use of *h* (Cicero, *Orat.* 160). Quintilian I. 5. 20 gives briefly the facts: *parcissime ea (h littera) veteres, si etiam in vocalibus . . . ; diu deinde servatum ne consonantibus aspirarent . . . ; eripit brevi tempore nimius usus, ut 'choronae,' 'chenturiones,' 'praecones' adhuc quibusdam inscriptionibus nancant, quae de re Catulli nobile epigramma est.*

5-6. The point seems to be that Greek slaves and freedmen were prone to aspirate unduly the pronunciation of Latin words. The satire consequently consists in degrading Arrius, the would-be *précieux*, to the slave-class.

8. *leniter et leviter* : *smoothly and softly*.

Selection XXIX. Odi et Amo.

Metre: Elegiac Couplet, No. 3

LINE 1. *Odi et amo* :

'Who loves too much, too much the lov'd will hate.'

(HERRICK, *Moderation*);

'Love why do we one passion call,
When 'tis a compound of them all?'

(SWIFT, *Cadenus and Vanessa*)

Selection XXX. Frater Ave atque Vale.**Metre:** Elegiac Couplet, No. 3

LINE 2. *advenio*: *I am come*, vividly for *adveni*. **frater**: buried at Rhoeteum in the Troad; here Aeneas erected a cenotaph to Trojan Deiphobus (*Aen.* VI, 505). **inferias**: *rites of the tomb*.

3. mortis: *claimed by death*, genitive of possession.

5. tete . . . ipsum: strongly contrasting *cinerem*; for the form of *tete* see Sel. XII, 1, and note.

6. indigne: literally, 'undeservedly,' hence *untimely*.

7. interea: *meanwhile*, strengthening *tamen*. **haec**: his offerings, such as wine, milk, honey, blood of victims, fruits, and flowers.

8. tradita sunt . . . inferias: *have come down as the sad tribute to be offered at the grave*. **tristi munere**: a loose ablative of manner.

9. multum: adverb.

10. in perpetuum:

'Shall we two our endless leaves take here

Without a sad looke, or a solemne teare?'

(HERRICK, *To His Dying Brother*)

Poetry of the Ciceronian Age: Towards the end of the Republic the mime, a form of light drama characterized by mimicry, attained to literary importance, and along with the silent pantomime eventually displaced more serious plays. Two names are especially associated with the development, — **D. Laberius** (*circa* 105–43 B.C.) and his younger contemporary, **Publilius Syrus**, a manumitted Syrian slave. Of the latter there are extant some seven hundred *sententiae*, pithy expressions of proverbial philosophy, which were gathered from his mimes and published at an early date, apparently for use in schools. These are arranged alphabetically, and are for the most part iambic *senarii*. For many centuries they remained in vogue as 'familiar quotations,' and were ruthlessly appropriated by such later writers as La Fontaine, Racine, Molière, and La Bruyère.

PUBLILIUS SYRUS**Selection XXXI. Saws and Maxims.****Metre:** Iambic Trimeter, No. 11

LINE 1. nil est tertium: *there is no middle ground*.

2. Alienum aes: *debt*. 'The borrower is servant to the lender' (*Proverbs*, XXII, 7).

3. *aperit*: *proves*. The thought occurs in many forms in ancient and modern literatures:

'For 'tis a question left us yet to prove,
Whether love lead fortune, or else fortune love.'
(SHAKESPEARE, *Hamlet*, III, 2, 212 f.)

and (in immediate sequence):

'The great man down, you mark his favourite flies;
The poor advanced makes friends of enemies.'

5. Compare 'Truth crushed to earth shall rise again' (Bryant, *The Battle Field*). The thought has been intricately elaborated by Browning (*Abt Vogler*):

'There shall never be one lost good! What was shall live as before;
The evil is null, is nought, is silence implying sound;
What was good shall be good, with, for evil, so much good more;
On the earth the broken arcs; in the heaven a perfect round.'

6. *pro*: *as good as*.

7. *quam corporis*: *sc. dolor*.

8. *suum*: *sc. vitium*.

9. *regnum est vincere*:

'He that ruleth his spirit (is better) than he that taketh a city.'
(Proverbs, XVI, 32)

13. Elaborated by Cowper in his *Verses Supposed to be Written by Alexander Selkirk (Robinson Crusoe)*:

'I am monarch of all I survey;
My right there is none to dispute.'

16. 'Qui vit haï de tous ne saurait longtemps vivre';
'He who lives hated by all cannot expect to live long.'

(CORNEILLE, *Cinna*)

23. *vim nominis*: *the force of the word*.

Augustan Poetry: The extant works of the five Augustan poets — Vergil, Horace, Tibullus, Propertius, and Ovid — represent the flower of Latin poetry; a sixth, Cornelius Gallus, intimate friend of Vergil and a tragic political figure of the times, who was the first to give importance to the development of the erotic elegy in Latin, lingers merely as a famous name.

This golden and prolific yield was but the maturing of a long and steady growth in literary taste; the process was hastened by the

favorable conditions of imperial peace and patronage, and happy accident supplied the talent. The poetry of this period is marked, broadly, by a momentous advance in artistic achievement and by a new spirit. It was, above all, art-poetry, and the voice of an age that had come to rejoice in Caesarism and was blessed by it. **P. Vergilius Maro** (70-19 B.C.), the first and foremost representative of the group, was twenty-seven when Cicero died, yet he speaks not merely for another generation, but for a different world. He was born at Andes, near the unimportant provincial town of Mantua in the valley of the Po, of yeoman stock, and was country-bred. As a lad he was educated in the near-by schools of Cremona and Milan, and later went to Rome for the higher studies of rhetoric and philosophy. He figured there in a brilliant set of young poets, and, made conspicuous by his talent, was admitted to the friendship of Octavian and Maecenas, the generous patron of Augustan letters. After his literary successes he seems to have lived in well-established prosperity at Rome and in the vicinity of Naples, and late in life went to Greece for a prolonged visit. He fell ill there, however, and while hastening homeward, died at Brundisium a few days after landing. Besides some minor poems of early date, doubtfully associated with his name, his works are, in the order of their publication, the *Eclogues*, the *Georgics*, and the *Aeneid*; these are all in the hexameter verse. The *Eclogues* are ten short pieces treating typically of pastoral life and love in the manner of the Alexandrian Theocritus, who wrote idyls representing an artificial return to Nature. By the deliberate use of conventionalized scenes and characters, Vergil aimed to produce the atmosphere of ideal rusticity rather than to picture reality, and is even more artificial than his original. Though the *Eclogues* have all the weaknesses of imitative poetry, their romantic charm, grace of diction, and finished metre won for Vergil immediate fame and popularity. His device of picturing at times real persons in pastoral surroundings was original and gave rise to the pastoral allegory, long known to poetry, and made notable in English by Milton's *Lycidas* and Shelley's *Adonais*.

More genuine in tone are the four books of the *Georgics*, a didactic poem on husbandry, suggested, it is said, by Maecenas for the practical purpose of reviving an interest in agriculture after the long disorganization of civil war. Though written nominally in imitation of Hesiod's *Works and Days*, they owe much in spirit and diction to

Lucretius, and in artistry of form and literary graces are conspicuously Alexandrian. Harmonious diction, deft allusion, and happy description or digression grace and relieve the prosaic subject, and the poet's genuine enthusiasm for things rustic, his patriotic feeling, and a visionary conception of the dignity of toil, veil his didactic purpose with the glamour of true poetry. To the *Aeneid*, begun at the request of Augustus, Vergil devoted the last ten years of his life, and left it unfinished when he died. Here the destiny of Rome and the glorification of the Julian *gens* are made the theme of a story that is half-romantic and half-religious.

The legend of Trojan Aeneas he found already fixed in national tradition by the earlier epics of Naevius and Ennius. Vergil's task was to create from these beginnings an epic story artistic in form, national in purpose, and keyed to the greatness of a national destiny that had already reached its culmination. For the Latin materials he is indebted largely to Ennius, while incident and imagery are borrowed freely from Homer. Of the twelve books of the *Aeneid*, the first six, in imitation of the *Odyssey*, recount the wanderings of Aeneas; the last six, recounting his wars and settlements, make up the Roman *Iliad*. The success of the *Aeneid* was immediate and far-reaching. It established Vergil as the model of poetic diction, and by the imitation or reaction it provoked, profoundly influenced all later Latin literature, whether prose or poetry. The author and the poem became a literary heritage, and for nearly two thousand years have 'haunted the poetic consciousness of Europe.'

P. VERGILIUS MARO

Selection XXXII. A Wayside Meeting.

Metre: Dactylic Hexameter, No. 2

LINE 1. Tityre: a shepherd.

'Happy Tityrus piping underneath his beechen bowers.'

(TENNYSON, *To Virgil*)

sub tegmine fagi: the scene is typically pastoral and reappears in Pope's *Autumn*:

'Beneath the shade a spreading beech displays,
Hylas and Aegon sung their rural lays.'

The classical poets, because of their southern climate, harp upon the delight of coolness and shade.

2. *silvestrem musam*: woodland song. *meditaris*: art composing.
avena: poetic equivalent of *calamus* (10), reed-pipe;

'O let my muse her slender reed inspire.'

(POPE, *Spring*)

The literal meaning appears in Milton's 'oaten flute' and 'scrannel pipes of wretched straw' (*Lycidas*), as a pastoral conceit.

4. *lentus*: at ease.

5. *Amaryllida*: cognate accusative; the stock name of a shepherdess or country maiden in ancient and modern idyllic poetry, as in Milton, *Lycidas*:

'To sport with Amaryllis in the shade,
 Or with the tangles of Neaera's hair.'

6. O *Meliboeë*: alternately responsive or amoebean verse is a favorite form of pastoral poetry. *deus*: Octavianus; the adulation strikes the note of reverence which marks the later 'court poetry' of the Augustan Age.

8. *imbuet*: shall stain.

9. *errare boves*: unusual accusative and infinitive with *permittere*. *ipsum*: sc. *me*.

11. *magis*: for *potius*.

12. *turbatur*: impersonal, *there is turmoil*; a probable allusion to Octavian's confiscation of lands for his veterans after the battle of Philippi (B.C. 42).

13. *protinus*: onward. *hanc*: with a gesture. *duco*: contrasting ago.

14. *namque*: the logical order is: *namque hic inter densa corymbos*.

15. *conixa*: with the subject of the sentence.

16. *laeva*: stupid; similarly *σκαῖός* and French *gauche* applied to manners mean 'loutish,' 'uncouth.'

17. *de caelo tactas*: struck by lightning, an unlucky omen. *prae-dicere*: the regular present infinitive with *memini* in vivid representation of a personal experience.

18. *iste deus*: your god; *iste* is the demonstrative of the second person. *da*: for *dic*.

20. *nostrae*: sc. *urbi*, Mantua.

21. *depellere*: drive off (from the farm to the city).

25. *lenta*: pliant, suggesting by contrast the rigidity of the tall cypress. *viburna*: an American member of the *uburnum* family is

the hobble-bush; under the generic term are included many kinds of low trees and shrubs, while the cypress is a tall tree.

26. *iuvenem*: Octavian.

28. *primus*: i.e., after my long anxiety, hence nearly equivalent to *tandem*, *demum*. *petenti*: from the answer, the request seems to have involved the restoration of a farm.

29. *pueri*: *servi*, literally 'slaves.' *summittite*: in the bucolic sense, *raise*, *breed*.

30. *senex*: in the opening of the dialogue Tityrus is a lover, and so, apparently, youthful. But in the *Eclogues* Vergil is not particularly concerned with consistency.

31. *rura*: *lands*. *magna satis*: *large enough*. The thought of the passage is: 'you are more fortunate than I since you can keep your farm, which is adequate for you, though it is a poor one.' *omnia*: *them all*.

32. *pascua*: the pastures bordered a river.

33. *non*: *no*. *insueta*: as would be the lot of the exile's flocks. *gravis fetas*: *pregnant ewes*.

36. *sacros*: a stock epithet, since superstition gave to each spring its divinity.

37. *Hinc*: *here*, defined by *vicino ab limite*, *on the neighboring boundary*. *quae semper*: *as ever*; *sc. suavit.*

38. *Where the bees of Hybla feed upon the willow-flowers*. *Hyblaeis*: Compare *Sel. CV*, 46, and note. *florem*: poetic Greek accusative of specification.

40. *frondator*: the leaves of trees were stripped for fodder.

41. *tua cura*: *your pets*.

43. *Ante*: *sooner*, introducing a series of rhetorical impossibilities. This device is common in ancient and later poetry; thus, Scott, *Lay of the Last Minstrel*, I, 18:

'Your mountains shall bend,
And your streams ascend,
Ere Margaret be our focman's bride';

Herriek, *His Protestation to Perilla and Impossibilities*, the first of which begins:

'Noone-day and Midnight shall at once be seene:
Trees, at one time, shall be both sere and Greene,'

and ends:

'Before, my deare Perilla, I will be
False to my vow, or fall away from thee.'

44. *destituent nudos*: *shall leave bare*, implying that they still will live.

45. *ante*: emphatic repetition. *pererratis amborum finibus*: *each wandering o'er the other's bounds*. *exsul*: *far traveller*.

46. *Ararim*: the Arar (Saône) is a river of Gaul, not of Germany, the Tigris, of Asia, but the contrast of far East with far West holds. *Parthus*: the roving warrior of the East; his domain lay southeast of the Caspian sea. *Germania*: the country, for the people (metonymy).

47. *illius*: again, Octavian.

48. *alii*: correlative with *pars* (49); *Meliboeus* represents his own case as typical.

49. *Scythiam*: a vaguely-defined country to the north, corresponding roughly to southern Russia. *cretae*: if a common noun, a complementary genitive with *rapid on, chaff-rolling*, referring to the Oxus, a river which flows into the Aral sea; often interpreted as a proper name, hence Crete, though a Cretan river Oaxes is elsewhere unknown. For the usage see *Sel. XLIII, 1*, and note.

50. *penitus*: *utterly*. *divisos Britannos*:

'The Northern Island, sunder'd once from all the human race.'

(TENNYSON, *To Virgil*)

With the ingenious substitution of *requantes* for *divisos*, the line has been adopted as the state-motto of the island of Barbados.

51. *En*: is wistful, *Ah!*

52. *et*: connects *finis* and *culmen*, objects of *videns*.

53. *post*: adverb in emphatic repetition. *aliquot aristas* *scanty harvest*, since the soldiers were poor farmers. *mirabor*: *wonder at*.

54. *Impius*: because engaged in civil war. *novalia*: fields.

55. *barbarus*: the Gaul, the German, and many a foreigner serving in the Roman army.

56. *his*: in emphatic position.

57. *insere nunc*: with bitter irony.

58. *Ite*: *onward!*

59. *Non posthac*: *nevermore*. *viridi*: *mossy*.

60. *pendere de rupe*: a vivid picture of the cliff-climbing goat.

63. *poteras*: *you might*; the tense shows that his departure is considered settled.

65. *molles*: *mealy*, when roasted. *pressi lactis*: *cheese*.

66. villarum: *farm-houses*. **fumant:** it is supper-time; Pope, *Autumn*, appropriates the details of the pastoral scene:

‘While curling smokes from village-tops are seen,
And the fleet shades glide o’er the dusky green.’

67. maiores:

‘And the low sun had lengthen’d every shade.’

(POPE, *ibid.*)

Selection XXXIII. Unto Us a Child is Born.

Metre: Dactylic Hexameter, No. 2

LINE 1. Cumaei carminis: the oracle of the Cumaeian Sibyl given in verse.

2. ab integro: *anew*. **saeclorum:** the four ages of man (Ovid, *Met.* I, 89 sqq.; in Hesiod, *Works and Days*, 109 sqq., five) named in ancient myth and poetry the Golden, Silver, Bronze, and Iron Ages. **ordo:** *sequence*. The idea of the recurrence of the series of the Ages was confused with the astronomical theory of the *Annus Magnus*, a vast period defined by the supposed reappearance of all the heavenly bodies in the same position which they had occupied at the beginning of the world.

3. virgo: Astraea, goddess of Justice, represented as the last of the gods to quit the earth by reason of the crimes of the Iron Age, which is now ending.

*virgo caede madentes
ultima caelestium terras Astraea reliquit.*

(OVID, *Met.* I, 149 sq.);

‘Now when the world with sinne gan to abound,
Astraea loathing lenger here to space
Mongst wicked men, in whom no truth she found,
Return’d to heaven, whence she deriv’d her race.’

(SPENSER, *Faerie Queene*, V, I, 11)

Saturnia regna: the Golden Age when Saturn ruled, a favorite theme of Augustan and later poetry; usually the purpose is to emphasize the unhappy realities of the present by harking back to the blessings of an ideal past (see *Sel.* IV, 29 sqq.) — Shelley’s ‘the world’s golden dawn Earliest and most benign’ (*Prologue to Hellas*) — but Vergil here uses the conception to voice expectancy and hope.

4. nova progenies: the *gens aurea* of line 6.

5. *nascenti puero*: *the birth of the boy*; the identity cannot be determined, but the expected child of Octavian and Scribonia is a reasonable guess. That it turned out to be a girl (who turned into a very bad woman!) only proves Vergil a better poet than prophet. The spirit and the language of the poem have from early times recalled Hebrew prophecy concerning the coming of the Messiah; see the title of the Selection and *Isaiah*, IX, 7: 'Of the increase of his government and peace there shall be no end, upon the throne of David, and upon his kingdom, to order it, and to establish it with judgment and with justice.' This has, accordingly, been called the 'Messianic Eclogue.' *quo*: *sc. nato. ferrea*: *sc. gens.*

7. *Lucina*: Diana as the goddess of childbirth; see Sel. XXI, 13 sqq. *tuus*: i.e., your brother. *regnat Apollo*: since all the Sibyls were closely associated with Apollo, a reversion to the thought of line 1; i.e., prophecy is now being fulfilled. The instrument of destiny is Octavian, already to Vergil a *deus* (see Sel. XXXII, 6); a popular superstition made him the son of Apollo, and the language here heralds the later official recognition of the Octavian-Apollo cult.

8-9. The thought is that in the coming Age gods and demi-gods (*heroes*) will again dwell familiarly on earth with men.

8. *Ille*: the *puer* of line 5.

9. *hērōās*: Greek accusative plural.

10. *patriis*: to understand the allusion we should have to solve the riddle of the *puer*.

11. *nullo cultu*: Tennyson's '*unlaborious earth*' (*To Virgil*). A stock feature of the picture is that in the Golden Age all life's blessings come of their own accord. *prima munuscula*:

'See Nature hastes her earliest wreaths to bring,

With all the incense of the breathing spring.'

(POPE, *Messiah*)

'The glory of Lebanon shall come unto thee, the fir tree, the pine tree, and the box together' (*Isaiah*, LX, 13).

12. *baccare*: *cyclamen*, in our latitude a green-house flower.

13. *ridenti*: *smiling*, with reference to the beauty of the serrated leaves of the *acanthus*, popularly supposed to have supplied the architectural design of the Corinthian capital. *colocasias*: *caladiums*, a sub-tropical plant. Cf. 'The desert shall rejoice and blossom as the rose' (*Isaiah*, XXXV, 1).

14. *Ipsae*: i.e., *sua sponte*.

15-17. 'The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together' (*Isaiah*, XI, 6).

16. *blandos*: *welcoming*.

17. *Occidet et serpens*: 'And the sucking child shall play on the hole of the asp' (*Isaiah*, XI, 8).

17. *veneni*: poetic genitive with *fallax*: for the case see *Sel. XLIII*, 1, and note.

18. *amomum*: *spice-bush*.

19. *simul*: for *simul ac*.

20. *virtus*: *prowess*.

21. *molli*: *bending, waving*. *arista*: *grain*. As the child advances into youth, the products of the earth become more substantial — grain, wine, and honey.

23. *roscida*: *dew-born*; it was thought that honey, the food and the gift of the gods, ordinarily fell from heaven in the morning dew. See *Sel. LV*, 39.

24. *Pauca*: in emphatic position. *suberunt*: *will lack*. *fraudis*: *sin*. Navigation, war, and tilling the soil are the stock charges brought against man for his presumptuous departure from the state of nature.

25. *Thetim*: a sea-nymph (mother of Achilles), by metonymy, *sea*.

26. *iubeant*: *will impel*.

27. *Tiphys*: pilot of the Argo.

30. *Hinc*: temporal, *after that*. *firmata*: *matured*. Not until the boy reaches manhood will the New Age be fully established.

31. *mari*: ablative of separation. *vector*: *traveller*. *nautica*: i.e., of the trader, since *nauta* is often the equivalent of *mercator*. *pinus*: pine was commonly used for ship-timber, hence by metonymy, *ship*. To Tennyson's island Paradise pictured in *Locksley Hall*,

'Never comes the trader, never floats an European flag.'

35. *mentiri*: *counterfeit*, as the result of dyeing.

37. *croceo luto*: *saffron yellow*. *vellera*: *white fleeces*: the natural color is logically the important detail.

38. *sandyx*: *scarlet*.

39. *saecla*: a strained cognate accusative. *currite*: *speed the course of*. Catullus, LXIV, 326 sq. expresses the idea more naturally:

vos, qua fata secuntur,
currite ducentes subtegmina (threads), currite, fusi.

fusis:

'And sing to those that hold the vital shears,
And turn the adamantine spindle round
On which the fate of gods and men is wound.'

(MILTON, *Arcades*)

40. *The Fates accordant with the steadfast will of destiny.* Parcae: the refrain in Lowell's *Villa Franca*,

'Spin, spin, Clotho, spin!
Lachesis, twist! and Atropos, sever!'

gives their names and tasks.

42. *incrementum*: *progeny*; with the solemnity of the thought the verse becomes spondaic.

43. *convexo pondere*: *with its massive dome* (literally, 'arched weight'. *nutantem*: swaying, from emotion. *mundum*: *whole world, universe*, contrasting the three elements named below.

44. *terrasquē*: the final syllable under the verse-accent becomes long before two consonants in the following word. *caelum*: *blue sky*. *profundum*: Vergil repeatedly describes the azure heaven as 'deep' (*Aen.* I, 58; *Georg.* IV, 222; 'lofty' records a different impression.

'And now bright Lucifer grows less and less,
Into the heaven's blue quiet deep-withdrawn.'

(LOWELL, *Prometheus*)

45. *laetentur omnia*:

"'A God, a God!' the vocal hills reply;
The rocks proclaim the approaching Deity.
Lo, earth receives him from the bending skies!
Sink down, ye mountains, and ye valleys, rise.'

(POPE, *Messiah*)

Selection XXXIV. Love's Magic.

Metre: Dactylic Hexameter, No. 2

A shepherd's song representing the incantations of a shepherdess, who tries to regain by magic rites the devotion of a faithless lover. From this part of the *Eclogue*, modelled on the second Idyl of Theocritus, the title of *Pharmaceutia*, "The Sorceress," is particularly applied to the whole.

LINE 1. *Effer*: addressed to an attendant Anmaryllis, named in line 14. *molli*: the *vitta* was of wool.

2. *verbenas*: *vervain*, a plant by old and persistent superstition endowed with magical qualities; by extension of the meaning the

word was applied to various sprays (bay, olive, myrtle) used in sacred rites. Thus in Ben Jonson's *Sejanus* (V, 4) the flamen orders:

'Bring your garlands: and, with reverence, place
The *vervin* on the altar.'

adole: *burn*, a sense derived from the ritualistic meaning 'to honor,' 'to magnify.' **mascula:** indicating a superior kind or form.

3. **coniugis:** *my lover*. **avertere:** *disorder; i.e., a sanitate vertere*.

4. **carmina:** *spells, incantations*.

5. The intercalary verse or refrain is an element in the technique of magic poetry.

6. **deducere Lunam:** a very old love charm, often associated with Medea. This power of a witch seems to have served as a popular explanation of an eclipse. In Herrick, *To Music*, the idea still figures in the trumpery of magic:

'Charms, that call down the moon from out her sphere,
On this sick youth work your enchantments here.'

7. **mutavit:** into swine; see *Odyssey*, X, 203 sqq. **Ulixi:** genitive, as if by contraction from *Ulixeus*.

8. **rumpitur anguis:** the arch-sorceress Medea has this power in Ovid, *Met.* VII, 203: *ripercas rumpo verbis et carmina fauces*.

10. **Terna:** poetic for *tria*, or possibly a genuine distributive, implying that each of the three cords *licia* combined the three colors. Three and its multiples were magic numbers, as the *three* witches sing in Shakespeare's *Macbeth*, I, 3, 32 ff.:

'The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine, and thrice to mine
And thrice again, to make up nine.
Peace! the charm's wound up.'

tibi: addressing an image of her lover. **triplici:** the magic colors, white, red, and black.

12. **effigiem:** *se. tuam*. **impare:** *odd*. 'They say there is divinity in odd numbers, either in nativity, chance, or death,' (Shakespeare, *Merry Wives of Windsor*, V, 1).

16. **modo:** *just*.

17. **Limus . . . cera:** pieces of clay and wax, cast into the fire. The opening stanza of Dante Gabriel Rossetti's *Sister Helen*, in

which a curse is called down upon a faithless lover, shows faithfully the magic details of melting wax, the number three, and the intercalary verse:

“Why did you melt your waxen man,
Sister Helen?
To-day is the third since you began.”
“The time was long, yet the time ran,
Little Brother.”
(*O Mother, Mary Mother,*
Three days to-day between Hell and Heaven!)’

durescit . . . liquescit: internal rhyme, reminiscent of the manner of popular charms, as in Shakespeare’s ‘Thrice to thine, and thrice to mine,’ accompanied by chiasmic order of the pronouns.

18. **sic**: i.e., may he harden toward others, and soften toward me.

‘As the wax melts which to the flame I hold,
So may she melt, and never more grow cold.’

(GEORGE GRANVILLE, *The Enchantment*)

19. **fragilis**: *crackling*, a rare meaning found in Lucretius (*fragilis sonitus chartarum*, VI. 112), who also records observingly the action of burning laurel (VI, 154 sq.):

*Nec res ulla magis quam Phoebe Delphica laurus
terribili sonitu flamma crepitante crematur.*

20. **in**: *for the sake of* (lit., ‘in case of’).

22. **amor**: the verb appears in line 26.

24. **propter**: *near*, as in *Sel.* X, 30. **ulva**: *sedge*, which grows along the stream.

‘No more thy glassy brook reflects the day,
But, choked with sedges, works its weedy way.’

(GOLDSMITH, *Deserted Village*)

25. **perdita**: *in despair, love-lorn*: see note on *perdite*, *Sel.* XXII,

3. **decedere**: *give way to*, by returning home.

28. **exuvias**: *relics, clothes, souvenirs* of a faithless lover (cf. *Aen.* IV, 496).

30. **debent**: *owe, sc. mihi*: i.e., they ought to bring him back.

32. **herbas atque venena**: *hemiadys*. **Ponto**: with reference to the home of Medea, loosely for Colchis.

33. **Moeris**: apparently some local wizard.

34. **lupum fieri**: he was a werewolf. It was an old and widespread superstition that certain men under certain conditions could change into wolves.

35. *animas*: *the dead* (lit., 'souls').

36. *alio*: *to another's field*.

38. Her previous charms have not worked, and she now resorts to a more powerful one. *rivo*: poetic dative for terminal accusative.

39. *respexeris*: 'Remember Lot's wife' (*St. Luke*, XVII, 32).

44. *Hylax*: the dog 'Growler' (*ὕλαω*, 'to bark').

45. *qui*: hiatus with shortening of the vowel.

46. *parcite*: *forbear, cease*.

Selection XXXV. A Storm in Harvest-Time.

Metre: Dactylic Hexameter, No. 2

LINE 1. *tempestates*: *stormy weather*. *sidera*: the annual movements of certain constellations were associated in the minds of the ancients with autumnal storms.

2. *mollior*: since the hottest season was over.

3. *quae vigilanda viris*: *what things require men's watchful care*. *ruit imbriferum*: *rushes down in showers*. The vivid personification is akin to the idea of ancient poetry that heaven as the source of the fructifying forces of Nature was 'father sky,' the '*pater aether*' of Lucretius (I, 250) and of Vergil, *Georgics*, II, 325 sq.:

*Tum pater omnipotens secundis imbris aether
coniugis in gremium laetae descendit.*

'Whatever greens the Spring,
When heaven descends in showers.'

(THOMSON, *Autumn*)

4. *inhorruit*: *picturesque, has bristled forth*.

5. *lactentia*: in the predicate, *with milk*.

6. *flavis*: the grain is now ripe.

7. *fragili culmo*: ablative of quality. The epithet contrasts the barley-stalk with the stronger stem of wheat.

8. *omnia*: transferred from *vetorum*. 'The war of the winds' and 'the war of the winds and waves' are common metaphors (Horace, *Odes*, I, 3, 12 sq.; I, 9, 10 sq.; I, 1, 15);

'There is war in the skies!
Lo! the black-winged legions of tempest arise.'

(OWEN MEREDITH, *Lucile*, I, 4, 12);

'As each with other
Wrestle the wind and reluctant sea,'

(SWINBURNE, *Mater Triumphalis*)

9. late: with *eruerent*. *expulsam eruerent*: *tore up and tossed*.

11. ferret: *would drive*; a loose subjunctive, merging the ideas of potentiality and iteration, under the influence of *eruerent*. hiems: *tempest*.

12-24. In this famous description of a storm the imagery and the effect of the rhythmical pauses are particularly noteworthy.

12. caelo: *sc. de*. venit agmen: *like an army*.

13. foedam tempestatem: *foul weather*.

14. ruit arduus aether: *down crashes high heaven*, as Lucretius (VI, 291) explains: *omnis uti videatur in imbrem certius aether*.

15. laeta: the epithet suggests luxuriance of growth; see note on Sel. IX, 14. boum labores:

'All that the winds had spared
In one wild moment ruined; the big hopes,
And well-earned treasures of the painful year.'

(THOMSON, *Autumn*)

16. cava: *deep-channelled*; the rivers had been low in their deep-cut beds.

17. fervet . . . aequor: *the sea boils with its heaving waters*.

18. nocte corusca: the juxtaposition of the unrelated words makes the picture vivid.

19. molitur: *heaves, heaves*; the word connotes the effort necessary to move a mass (*moles*).

20. terra tremit:

'Are not you moved, when all the sway of earth
Shakes like a thing unfirm? O Cicero,
I have seen tempests, when the scolding winds
Have riven the knotty oaks, and I have seen
The ambitious ocean swell and rage and foam,
But never till to-night, never till now,
Did I go through a tempest dropping fire.'

(SHAKESPEARE, *Julius Caesar*, I, 3, 3 ff.)

20-21. fugere . . . stravit: graphic perfects showing the instantaneous effect.

21-23. ille . . . deicit: Jove's power is pitted against the majesty of mountains conventionally listed, — Athos in Macedonia,

Rhodope in Thrace, Ceraunia in Epirus. As in Thomson's fine description, the phenomenon marks the climax of the storm:

'And yet, its flame unquenched,
The unconquerable lightning struggles through,
Ragged and fierce, or in red whirling balls,
And fires the mountains with redoubled rage.'

(Summer)

21. *stravit pavor*: see Sel. XV, 1-8, in which Lucretius moralizes upon the effect of such fear.

22. The lilting metre suggests the ease of omnipotence.

23. *ingeminant . . . densissimus imber*: after a thunder-clap the violence of rain increases, as both Vergil and Thomson observed:

'From cloud to cloud the rending lightnings rage;
Till, in the furious elemental war
Dissolved, the whole precipitated mass
Unbroken floods and solid torrents pours.'

(Summer)

24. *plangunt*: *moan*.

25. *caeli mensis*: the months determined by the sun's position in the zodiac in his apparent yearly circuit of the heavens. *serva*: *watch*; addressed to the farmer.

Selection XXXVI. Praise of Italy.

Metre: Dactylic Hexameter, No. 2

LINE 1. *Medorum silvae*: in a preceding section of the poem the homes of various trees have been shown. Roman poets use *Medi* loosely of Asiatic peoples east of the Tigris, or specifically of the Parthians.

2-4. In recapitulation, the poet's imagination ranges through the 'storied East.'

2. *Hermus*: a river of Lydia; with the Pactolus, proverbial for its yield of gold. *turbidus*: *discolored*.

3. *Bactra*: now Balkh, a town in Afghanistan.

4. *Panchāia*: a fabulous island (hence *harenis*) in the Arabian sea.

5. *Haec loca*: *Italia*. This and the following lines combine allusions to the feats of Jason at Colchis and of Cadmus at Thebes. The thought is: 'Italy does not depend upon the romance of ancient legend for her glory.'

6. *invertere*: have ploughed. *satis dentibus*: loose ablative absolute, combined in thought with *invertere* and *horruit*, but temporally applicable to *horruit* only.

7. *virum seges*: to be taken together. *horruit*: picturesque, as is its compound in Sel. XXXV, 4.

8. *Massicus umor*: famous wine from the vineyards of Mt. Massicus in Campania.

10. *campo*: probably ablative. *arduus*: with head uplifted, proudly.

11. *albi greges*: sought for sacrifice. *Clitumne*: a pretty stream in Umbria, celebrated by Pliny, *Ep.* VIII, 8. *taurus*:

‘Unwatched along Clitumnus
Grazes the milk-white steer.’

(MACAULAY, *Horatius*, VII);

‘Thy grassy banks whereon the milk-white steer
Grazes; the purest god of gentle waters!
And most serene of aspect, and most clear.’

(BYRON, *Childe Harold's Pilgrimage*, LXVI)

flumine sacro: Pliny, *Ep.* VIII, 8, states: *adiacet templum priscum et religiosum*.

‘And on thy happy shore a Temple still,
Of small and delicate proportion, keeps,
Upon a mild declivity of hill,
Its memory of thee.’

(BYRON, *op. cit.*, LXVII)

14. *alienis mensibus*: months belonging to another season, *summer after summer-time*.

15. *bis*: logically important, in emphatic position.

17. *semina*: broad. *aconita*: monk's-hoods, a poisonous plant found in Italy only in the mountains of Liguria. *legentis*: the gatherers; the present participle is a ready substitute for a noun of agent.

18. *tanto . . . tractu*: with so huge a train, as elsewhere; the serpent seems to entice the best of Latin poets into labored realism! *tractus* denotes the trailing length of body which supplies the serpent's coil.

20. *operum laborem*: the first word is concrete, the second abstract; *the works that toil has reared*.

21. *oppida*: such hill-towns as Cortona, Anxur, and Tusculum.

23. *quod supra*: sc. *adluit*; the Adriatic.

24. Lari maxime: Lake Como (Lago di Como), famed for its romantic beauty.

‘And how we past
From Como, when the light was gray,
And in my head, for half the day,
The rich Virgilian rustic measure
Of Lari Maxime, all the way,
Like ballad-burden music, kept.’

(TENNYSON, *The Daisy*)

25. Benace: Lake Garda, farther east, the delight of Catullus; see Sel. XX. **marino:** emphatic, *of a very sea*.

26. portus: Lake Avernus and Lake Lucrinus, famous for its oysters, near Baiæ. Agrippa cut a channel between the two, and by opening a passage from the latter into the gulf of Pozzuoli (*sinus Puteolanus*) formed a double harbor, named in honor of the house of Octavian the *Portus Iulius*. The Augustan poets do not fail to magnify the impression made by the engineering feat upon the popular imagination (Horace, *Odes*, II, 15, 3 sqq.; *Ars Poet.* 63 sqq.). **addita claustra:** an original dike between the lake and the sea was strengthened by masonry.

27. indignatum: chafing.

28. quâ: *where*. **longe sonat:** *roars afar*. **unda:** of the Julian harbor. **refuso:** by dashing against the barrier (*claustra* above).

29. fretis: *into the channel* (or *the waters*), of Avernus. The poet's thought is emphasized by the artful position of *Tyrrhenus* and *Avernus*: ‘Agrippa united even Avernus, the more inland lake, with the Tuscan sea!’

30. Haec eadem: *sc. terra, i.e., Italia; she, likewise*.

31. plurima: agreeing with the subject.

33. malo: *hardship*. **verutos:** *i.e., armed with the veru (verutum)*, a light javelin about three feet and a half long with a five-inch point. The Romans made the weapon a part of the equipment of the fourth class of the Servian army (Liv., I, 43, 6), and later assigned it to light-armed infantry.

34 35. Through a list of great deliverers of Rome the thought is led in the spirit of ‘court poetry’ to praise of Octavian.

34. Decios: P. Decius Mus, father and son, heroes in the Latin-Samnite wars (340-290 B.C.). **Marios, Camillos:** generalizing plurals. C. Marius crushed the Teutons and the Cimbrians (101 B.C.); M. Furius Camillus saved Rome from the Gauls (387 B.C.).

35. *Scipiadas*: P. Cornelius Scipio Africanus, Major and Minor; a patronymic in form, but not in meaning (see note, Sel. IX, 26); translate *the Scipios*.

36-37. The lines date the composition of this part of the poem. Immediately after the battle of Actium (31 B.C.) Octavian in triumphal progress recovered for Rome the provinces and vassal states in the East which had sided with Antony.

36. *iam victor*: *after your victory*.

37. *Indum*: designating loosely an Asiatic.

38. *Salve . . . virum*: The motto inscribed on the Italian Building at the Pan American Exposition (1915). *Saturnia tellus*: see note on *Saturnia regna*, Sel. XXXIII, 3.

39. *res*: *themes*. *artis*: *skill*, in agriculture.

40-41. The poet proclaims the novelty of his theme in Latin literature. So Milton in the opening lines of *Paradise Lost* invokes the aid of the Heavenly Muse to his,

‘Adventurous song,
That with no middle flight intends to soar
Above the Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.’

40. *sanctos fontis*: *hallowed springs*, such as Aganippe, Hippocrene, and Castalia, sacred to the Muses.

41. *Ascraeum carmen*: *the song of Ascrea* (birthplace of Hesiod in Boeotia) means a poem on husbandry in the manner of Hesiod's *Works and Days*.

Selection XXXVII. God Made the Country, and Man Made the Town.

Metre: Dactylic Hexameter, No. 2

LINE 1. *fortunatos nimium*: *happy beyond measure*.

2. *procul discordibus armis*: i.e., if spared the devastations of war.

3. *humo*: *from her soil*.

4. *Si non*: the conclusion begins in line 10. The pomp and display of city life are set over against the simple pleasures of the country. In form and subject the passage is modelled on Lucretius, Sel. X, 24-33. *foribus superbis*: ablative of description.

5. *mane salutantum*: influential Romans received their callers

during the first two hours after sunrise; eager clients started early with lanterns. *totis aedibus*: *from the whole palace*.

6. *varios*: *inlaid* (literally, 'variegated'). *inhiant*: *gape at*.

7. *inlusas auro vestis*: tapestries wrought with figures of gold. *Ephyrëia*: Ephyra was the ancient name of Corinth, famous for its bronzes.

8. *Assyrio*: loosely for Tyrian. *veneno*: *dye*.

9. *casia*: an Oriental aromatic plant used as a perfume. *liquidi*: *clear*. *corrumpitur*: *spoiled*, for table-use; scented olive oil was used as an unguent.

10. *secura*: *untroubled*. *nescia fallere*: *that knows no guile*. In the Augustan poets the use of the infinitive depending upon an adjective becomes an established feature of poetic diction.

11. *latis otia fundis*: *the peace of broad estates*.

12. *vivi*: as opposed to that which is artificial and stagnant, *fresh*; an extension of the metaphor commonly applied to springs and streams. *Tempe*: *cales*, a Greek neuter plural; specifically the deeply cleft valley of the Peneus in Thessaly, lying between Olympus on the north and Ossa on the south, but by long literary tradition any beautiful valley.

'Liquid Peneus was flowing,
And all dark Tempe lay,
In Pelion's shadow, outgrowing
The light of the dying day.'

(SHELLEY, *Hymn of Pan*);

'What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?'

(KEATS, *Ode on a Grecian Urn*);

'Echoing falls
Of water, sheets of summer glass,
The long divine Peneian pass.'

(TENNYSON, *To E. L., On His Travels in Greece*)

13. *mugitus boum*:

'The fall of waters, and the song of birds,
And hills that echo to the distant herds.'

(COWPER, *Retirement*)

14. *non absunt*: *are theirs*.

15. *exiguo*: *to a little*.

16. Religion is there, and reverence for age. **extrema**: with *vestigia*. **per illos**: *through their midst*.

17. **Iustitia**: the goddess Astraea; see note on *virgo*, Sel. XXXIII, 3.

18. **Me**: marks the transition to a personal theme. **primum**: with *ante omnia*, *first and above all*.

19. **quarum sacra fero**: the language is priestly; the poet is *Musarum sacerdos*, 'priest of the Muses,' as in Horace, *Odes*, III, 1, 3.

20-25. His first ambition is to be the poet of philosophy proclaiming, as had recently Lucretius, the causes of the impressive phenomena of earth and sky.

20. **vias et sidera**: hendiadys.

21. **labores**: poetic equivalent of *defectus*. Milton keeps the metaphor in *Paradise Lost*, II, 665 f.,

'While the labouring moon
Eclipses at their charms.'

22. **vi**: i.e., of nature. **tumescant**: by reason of the tides or earthquakes.

23. **obicibus**: *their barriers*, the shore-lines.

24. **tantum properent**: not merely a figurative statement that the days in winter are shorter than in summer, but a *quasi*-scientific explanation of the fact; some believed that the sun travelled more slowly beneath the earth at that season.

25. **tardis**: *slow-coming*, in summer; the short nights of summer are set over against the short days of winter. Some refer *tardis* in the sense of 'lingering' to the long nights of winter.

26-29. 'If I may not be the poet of nature, let me be, unknown to fame, a lover of the country.'

27. A philosophic explanation of deficient ability. Empedocles, the Greek poet-philosopher (see note, Sel. IX, 25.), taught that the blood was preëminently the seat of the soul; hence *frigidus sanguis*, *coldness of blood*, suggests sluggish powers. **praecordia**: *heart*. Such influential schools of philosophy as the Peripatetic, Stoic, and Epicurean had made common the belief that the heart was the centre of intellectual power; hence *cordatus* means 'wise,' *excors*, 'foolish,' and Scipio Nasica by reason of his sagacity was surnamed 'Corculum.'

29. **O ubi**: *O to be on* (lit., 'O to be where are').

30. Sperchēus: a river in Thessaly; with *campi* (hendiadys), *the plains of the Spercheus*. **virginibus bacchata Lacaenis:** *where Laconian maids revel in the rites of Bacchus*. **bacchata:** usually deponent, here passive.

31. Taygeta: a wild range of mountains in western Laconia; in form a neuter plural from Greek Ταῦγετον. **O qui me . . . sistat:** *O for one to place me!* **Haemi:** a range of mountains in Thrace.

33-35. With obvious reference to Lucretius's materialistic theories which removed the fear of the gods and of death.

38. fasces: symbolizing the magistracies conferred by the people.

39. flexit: gnomie perfect, *mores*. Seneca in Sel. LXXXI moralizes at length upon the theme. **infidos fratres:** a probable allusion to the contemporary struggles in the family of the *Arsacidae* for the throne of Parthia. In 30 B.C. Tiridates was unseated by his rival Phraates and forced to find refuge in Syria.

40. coniurato: *leagued*, because it allowed a crossing when frozen over.

41. peritura: *tottering to their fall*.

‘The fall of kings,
The rage of nations, and the crush of states,
Move not the man, who, from the world escaped,
In still retreats and flowery solitudes,
To Nature's voice attends.’⁵

(THOMSON, *Autumn*)

42. habenti: *him that has*.

Selection XXXVIII. The Battle of the Bees.

Metre: Dactylic Hexameter, No. 2

LINE 1. **ad pugnam:** logically important; *but if it be for battle that they* (i.e., the swarming bees) *have come forth*. **exierint:** the conclusion of the condition is lost sight of (anacoluthon) in the detailed description which follows.

2. regibus: properly queen-bees, but the ancients supposed that the leaders of the bees were males.

3. animos: *passions*. **trepidantia:** *agitated*; in *trepidare* and its cognates there lurks regularly the idea of confused movement.

4. licet: *sc. tibi*, the husbandman. **morantis:** *sc. cas*, i.e., *apes*.

5. aeris rauci: *like the braying of a horn (aes)*, genitive of quality.
vox: *noise*.

6. *fractos sonitus*: *abrupt blasts*; Ennius's *taratantara*, Sel. VI, 2.
 7. *trepidæ*: *hurriedly*.
 8. *spicula*: *stings*. *rostris*: *with their beaks*; a mistaken notion.
aptant: *get ready*. *lacertos*: like pugilists.
 9. *praetoria*: literally, 'their leader's tent,' introduced in epic style for picturesque effect.
 10. *miscentur*: *throng*.
 11. *nactæ*: *sc. sunt*. *campos patentis*: *cleared fields*, i.e., cloudless air, continuing the idea of *sudum*. Bees, naturally, avoid wet weather.
 14. *grando*: *sc. cadit*.
 15. *tantum glandis*: *so many acorns*, a bold use of the partitive genitive.
 16. *ipsi*: *reges*. *insignibus alis*: *splendid-winged*; with *ipsi*, in the manner of epic:

*ipsique in puppibus auro
 ductores longe effulgent ostroque decori.* (Aen. V, 132 sq.)

18. *usque adeo obnixe*: *so resolute are they*.
 19. *versâ dare*: *to turn*.
 20. *tanta*: to be construed also with *matris*. The contrast between the grandiloquence of this line and the humorous flippancy of the next is neatly shown in Blackmore's translation:

'These outbursts of the soul, this awful riot —
 Toss up a pinch of dust, and all is quiet!'

Selection XXXIX. Orphée aux Enfers.

Metre: Dactylic Hexameter, No. 2

LINE 1. *Illa*: Eurydice. *te*: the shepherd Aristaeus, whom Vergil first in extant literature associates with the incident of Eurydice's death. Ovid gives a version of the story in *Met.* X, 8-85. *fugeret*: *trying to escape*; the unusual subjunctive connotes purpose.

2. *moritura*: *doomed to die*; the poet thus passes lightly over the fact of Eurydice's death, and leads the thought rapidly to the grief which it caused.

4. *At*: not *sed*, marks the sharp transition to the new theme. *aequalis*: *kindred*; Eurydice was also a nymph.

5. *flerunt*: by bold personification inanimate nature is made to share in mourning for the woodland nymph, as in Milton's *Lycidas*:

'Thee, Shepherd, thee the woods and desert caves,
With wild thyme and the gadding vine o'er grown,
And all their echoes, mourn.'

Rhodopēiāe: hiatus with shortening of the unaccented final diphthong. This and the following geographical allusions serve to localize the scene in Thrace, the home of Orpheus. *Rhodope* and *Pangaea* (6) were mountains.

6. *Rhesi*: the Thracian king, ally of the Trojans, whose destruction Aeneas found pictured on the walls of Juno's temple at Carthage (*Aen.* I, 469 sqq.).

7. *Getae*: a Thracian people. Scan with hiatus. *Hebrus*: a river of Thrace. *Orithyia*: mentioned as a nymph of the country. In fable she was loved by Boreas, the north wind, and forcibly carried off from Attica (Acte) to Thrace where she became the mother of Zetes and Calais, the winged warriors of the Argonautic expedition. The rapid accumulation of proper names is a poetic device often employed by Milton to produce a similar grandiose effect, as in *Paradise Lost*, I, 407 ff.:

'From Aroar to Nebo and the wild
Of southmost Abarim; in Hesebon
And Horonaim, Seon's realm, beyond
The flowery dale of Sibma clad with vines,
And Eleale to the Asphaltick Pool.'

8. *Ipse*: Orpheus. *testudine*: the sounding-board of the lyre was shaped like the shell of the tortoise (*testudo*). Shelley, *Hymn to Mercury*, gives the Greek story which makes Hermes the inventor of the lyre:

'Out of the lofty cavern wandering
He found a tortoise, and cried out — "A treasure!"
For Mercury first made the tortoise sing.'

9. The rhythm of the line suggests the heaviness of grief; this effect is enhanced by the repetition of *te* in emphatic positions (anaphora) in this and the following line.

11. *Taenarias fauces*: *gorge of Taenarus*: one of the fabled entrances to the Lower World, on the promontory of Taenarus (Cape Matapan) in Laconia.

14. *mansuescere*: construe with *nescia*; see note, Sel. XXXVII, 10.

15. *cantu*: the magic power of Orpheus's music, which in ancient stories is always associated with his name, supplies the theme of Pope's *Ode for Music on St. Cecilia's Day*. The spell of music becomes in later ballad and myth a common motif; see Heine's *Lorelei*, Browning's *Pied Piper of Hamelin*, Irving's *Rose of Alhambra*.

17. *quam multa*: for the usual *quot*. In the picture are two elements — 'countless birds' and 'countless leaves,' though the latter is vaguely expressed. Later, picturing a similar scene, Vergil utilizes the same illustrations, but elaborates them effectively in fairly balanced couplets (*Aen.* VI, 309 sqq.):

*Quam multa in silvis autumni frigore primo
lapsa cadunt folia, aut ad terram gurgite ab alto
quam multae glomerantur aves, ubi frigidus annus
trans pontum fugat et terris immittit apricis.*

19-21. These fine lines are drawn from Homer, *Od.* XI, 38 sqq., and reappear in *Aen.* VI, 306 sqq.

19. *defunctă vită*: *whose life is done*.

20. *magnanimum*: adjectives rarely show the archaic genitive plural in *-um*.

22. *circum*: adverb.

24. *novies*: a multiple of the mystic number three; see note, Sel. XXXIV, 10. *Styx interfusa*: here and in *Aen.* VI, 439, where the line is repeated, the river follows a spiral course, but the topography of the five rivers of hell is variously represented by the ancient writers. Milton shows faithfully their ancient attributes in *Paradise Lost*, II, 577 ff.:

'Abhorred Styx, the flood of deadly hate;
Sad Acheron of sorrow, black and deep;
Cocytus, named of lamentation loud
Heard on the rueful stream; fierce Phlegeton,
Whose waves of torrent fire inflame with rage.
Far off from these, a slow and silent stream,
Lethe, the river of oblivion, rows
Her watery labyrinth.'

25. *Leti*: with both *domus* and *Tartara*, *Death's very abode and inmost hell*.

26. *caeruleos*: *livid, blue-black*; see note, Sel. III, 16. *anguis*: poetic Greek accusative; *their locks entwined with livid snakes*.

27. *tenuit*: *restrained, from barking*.

28. vento: *with the falling of the wind*; a loose ablative of cause or instrument. The wind which propelled the wheel felt the power with which Horace accredits Orpheus, *Odes*, I, 12, 9 sq.:

(*Orpheus*) . . . *rapidos morantem*
fluminum lapsus celerisque ventos.

Ixionii rota orbis: *Ixion's circling wheel*, a variation of *Ixioniac rotæ orbis*.

31. pone: adverb. **legem:** *condition*.

35. animi: locative.

‘On the verge
Of light he stood, and on Eurydice
(Mindless of fate, alas! and soul-subdued)
Lookt back.’

(WALTER SAVAGE LANDOR, *Orpheus and Eurydice*)

36. immitis tyranni: Pluto.

‘Orpheus’ self may heave his head
From golden slumbers on a bed
Of heaped Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto to have quite set free
His half-regained Eurydice.’

(MILTON, *L'Allegro*)

37. terque fragor: proclaiming the breach of the covenant. In similar spirit Milton pictures the effect of Eve's disobedience, *Paradise Lost*, IX, 780 ff.:

‘Earth felt the wound, and Nature from her seat,
Sighing through all her works, gave sign of woe
That all was lost.’

38. Quis: adjective.

40. condit: *reils*. **natantia:** *swooning*, a stock word in the poets to express the failing sight of the dying.

41. ingenti: *abyssmal*, denoting not the intensity of darkness, but its extent.

42. heu non tua: *thine own alas! no more*.

44. diversa: *away*.

45. prensantem nequiquam umbras: *vainly clutching at the shadows*, which had swallowed up Eurydice.

46. portitor: Charon.

Selection XL. The Death of Orpheus.

Metre: Dactylic Hexameter, No. 2

LINE 1. *faceret*: was he to do?2. *numina*: divinities, anywhere.3. *iam*: with *frigida*, she was already lifeless.4. *perhibent*: they tell.5. *Strymonis*: a river in eastern Macedonia, famous for its cranes.6. *flesse*: for *flevisse* (syncope). *haec*: this tale.7. *tigris*: placed in this region by poetic license, as Shakespeare's lioness in the Forest of Arden (*As You Like It*, IV, 3, 131).8. *qualis*: introducing an elaborate simile of noteworthy beauty.
maerens philomela:

'And to the nightingale's complaining notes
Tune my distresses and record my woes.'

(SHAKESPEARE, *Two Gentlemen of Verona*, V, 4, 5 f.)13. *Venus*: by metonymy, love. *flexere*: swayed.14. *hyperboreas*: northern.

'From hyperborean skies
Embodied dark, what clouds of Vandals rise!'

(POPE, *Dunciad*, III)

The Hyperboreans were a fabulous people supposed to dwell 'at the back of the north wind.' *Tanaim nivalem*: the Don.

'And hardly flows
The freezing Tanais through a waste of snows.'

(POPE, *Dunciad*, III)

15. *Riphaeis*: the *Riphaei* were far northern mountains near the source of the Tanais.

17. *Spretæ*: in important position since the rest of the story turns upon this detail.

'Heaven has no rage like love to hatred turned,
Nor hell a fury like a woman scorned.'

(CONGREVE, *Mourning Bride*, III, 2)

Ciconum: a people of Thrace. *munere*: service, devotion, to the memory of Eurydice; with *spretæ*, ablative of cause.

18. *nocturni*: by night (hypallage).

19. *discerptum* :

'A tigress robb'd of young, a lioness,
Or any interesting beast of prey,
Are similes at hand for the distress
Of ladies who cannot have their own way.'

(BYRON, *Don Juan*, V, 132);

'The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their rage.'

(SHAKESPEARE, *Midsummer Night's Dream*, V, 1, 48 f.)

21. *Oeagrius*: the epithet is happily chosen since Oeagrus was king of Thrace and father of Orpheus. *Hebrus*: in Thrace.

22. *vox ipsa*: *his very voice*, as if a separate organ.

23. *anima*: *breath*. *vocabat*: *kept calling*.

24. *toto flumine*: *all along the stream*; a dubious ablative, probably local.

Augustan Poetry: Quintus Horatius Flaccus (65-8 B.C.), born at Venusia on the confines of Apulia, was the son of a poor freedman, who, however, at some sacrifice contrived to give him the best educational opportunities of the day — first at Rome, later at Athens.

At Athens Horace became involved in the struggle of civil war, and as *tribunus militum* shared with Brutus the rout at Philippi (42 B.C.). Although his property was confiscated, he was personally unmolested and returned to Rome, where he obtained a modest clerkship in the Treasury. At the same time, emboldened by poverty, he turned to a literary career. In this his fortunes were made secure by the early and lasting friendship of Maecenas, to whom he was introduced by Vergil and Varius (39 B.C.). Horace soon became an intimate member of the court-circle of Augustus, and after the death of Vergil in 19 B.C. he was its most honored poet. He and Maecenas died the same year and were buried near together on the Esquiline. His earliest works were two books of *Satires* (*Sermones*) in hexameter verse — tempered observations on society and literature in the informal manner of Lucilius — and the book of *Epodes*, chiefly in iambic metres; of these, some are coarser and more personal expressions of the satiric spirit, in imitation of the lampoons of Archilochus of Paros (seventh century B.C.), and others, milder in tone, are in the end metrical experiments in lyric composition. His fame, however, rests upon the four books of *Odes* (*Carmina*), in which he reproduced with mature artistry the lyric metres of Alcaeus and Sappho and

other Greek poets. For the Secular Games, celebrated by Augustus in 17 B.C., he composed the *Carmen Saeculare*, a hymn to Apollo and Diana. He wrote besides, in hexameter verse, two books of literary *Epistles* and the so-called *Ars Poetica*, a loose treatise dealing more particularly with the composition of the drama. The *Epistles*, ostensibly addressed to individuals, are discussions of social, ethical, and literary questions, more philosophic in tone than the earlier *Satires* and more finished in style. Horace's urbanity and self-restraint, and the felicitous finality with which he was able to express commonplace truths have made him a perennial favorite. To the English gentleman of the eighteenth century he became, fairly, the dictator of literary culture. Many, however, to-day, will consider Catullus a greater lyricist, and Vergil the greater genius. The lasting achievement of Horace was — as he himself discerned — the artistry with which he made himself the master of lyric forms in Latin.

Q. HORATIUS FLACCUS

Selection XLI. Spring's Message.

Metre: Fourth Archilochian Strophe, No. 12

LINES 1-8. 'Spring is here.'

1. *Solvitur*: is 'breaking up.' *veris*: from *ver*. *Favoni*: the west wind, precursor of spring; see note, Sel. IX, 11.

2. *machinae*: the rollers and tackle by which the ships were drawn down to the water again, after a period of disuse, hence *siccus*.

5. *Cytherea*: either appositive or adjective; from Cythēra, an island south of Greece, where Venus is said to have arisen from the waves. *choros*: dances. *imminente*: overhanging.

6. *iunctae*: hand in hand.

7. *Cyclopum*: giants, sons of Uranus (heaven) and Gaia (earth), who forged the thunderbolts of Jupiter. Vulcan is their master. They are mentioned here both because the thunderbolts are forged inspring for use in summer, and because the ponderous (*gravis*) toil of the homely Vulcan serves as a contrast for the light joy of the comely (*decentes*) goddesses. Venus dances while Vulcan, her husband, works!

8. *ardens*: glowing, epithet transferred from *officinas*.

9-12. 'Now drink and feast!'

9. *nitidum*: i.e., with ointment. *impedire*: poetic for *cingere*, *wreathe*, with a garland of myrtle (sacred to Venus), or of flowers. Perfume and garlands were marks of convivial joy.

10. *solutae*: *thawed*.

11. *nunc et*: *now too*, introducing another form of feasting, the sacrifice. *umbrosis*: because in Italy many trees keep their leaves through the winter. *Fauno*: a rustic divinity, patron of shepherds and protector of flocks; sacrifice was offered to him in February, soon after Favonius began to blow.

12. *poscat*: *sc. immolari*. *agna*, *haedo*: instrumental ablatives.

13-20. 'Death is near, so enjoy life while you may!'

13-14.

'Pale death with equal foot strikes wide the door
Of royal halls and hovels of the poor.'

(COWPER, *Yearly Bill of Mortality*, 1787)

13. *Pallida Mors*: by a common metonymy the epithet is transferred from the effect to the cause;

'Beauty's ensign yet
Is crimson in thy lips, and in thy cheeks,
And death's pale flag is not advanced there.'

(SHAKESPEARE, *Romeo and Juliet*, V, 3, 93)

aequo: *impartial*.

14. *beate*: not 'happy,' but in an earlier sense, *favoured*, *prosperous*. *Sesti*: L. Sestius, *consul suffectus* in B.C. 23; in the manner of Horace, the vocative instead of a formal dedication.

15. *summa*: *span*.

16. *iam*: with the future, *soon*. *fabulae*: in apposition with *Manes*, *the storied shades*.

17. *exilis*: Bryant, *Thanatopsis*:

'Breathless darkness, and the narrow house
Make thee to shudder, and grow sick at heart.'

Plutonia: for *Plutonis*: the adjective is a common substitute for the genitive of the proper noun. *simul*: for *simul ac*. *mearis*: future perfect.

18. *regna vini*: the office of master of the feast or revels, our modern toast-master, chosen at drinking parties by means of *tali*, 'dice,' made of the knuckle-bones of animals.

19. *Lycidan*: like most Greek proper names in Horace, fictitious; a typical name for any handsome lad.

Selection XLII. The Coquette.

Metre: Fourth Asclepiadean Strophe, No. 13

LINE 1. Quis . . . gracilis . . . puer . . . perfusus . . . urget: note the interlocking of words in agreement separated by words which are themselves in agreement or in parallel construction, *multa . . . in rosa . . . liquidis . . . odoribus*. This artificial arrangement is a nicety of Latin poetic art, possible only in a highly inflected language. To appreciate it best, one should read the poem aloud, with careful attention to quantity and the endings. *multa rosa*: either, *on many a rose* (Shorey), or *(adorned) with many roses*.

2. *urget*: *woos*.3. *Pyrrha*: her name (from Greek *πῦρ*, 'fire') suggests the color of her hair (*flava*).5. *simplex munditiis*: *plain in thy neatness* (Milton); a famous phrase.6. *mutatos*: in sense with *fidem* as well as with *deos*. *aspera aequora*: figuratively of her temper.7. *nigris*: transferred epithet.8. *insolens*: *in surprise*; i.e., unused to the sight.9. *aurea*: *all gold, perfect, wonderful*; a meaning common in Horace and in ancient literature; so in English, *The Golden Legend* and Shakespeare's 'golden lads and girls' (*Cymbeline*, IV, 2, 262).10. *vacuam*: *fancy-free*.11. *aurae fallacis*: the fickleness of the wind, as a fact and as a symbol, is a literary commonplace:

'As thin of substance as the air
And more inconstant than the wind.'

(SHAKESPEARE, *Romeo and Juliet*, I, 4, 96);

'Three things a wise man will not trust,
The wind, the sunshine of an April day,
And woman's plighted faith.'

(SOUTHEY, *Mudoc in Aztlan*)13. *nites*: keeps the figure in *aurea*. *tabulâ votivâ, sacer paries, uvida vestimenta, potenti deo*: note the cleverly interlocked arrangement, which binds the strophe together.15. *suspendisse*: shipwrecked mariners customarily deposited in the temple of their patron divinity as a token of their deliverance a picture of the event, with the clothing they had worn.16. *maris*: depends upon *potenti (who rules)*.

Selection XLIII. Integer Vitae.

Metre: Sapphic Strophe, No. 10

A famous ode, often translated, and still used as a college song. Aristius Fuscus, to whom the ode is addressed, loved a joke (see Sel. LIII, 61 sqq.), and Horace seems to have prefaced his narrative of a light, but probably real, incident with two strophes of serious moralizing in order to color the experience with mock-heroic importance.

LINES 1-8. 'The man who is pure in heart need fear no danger.'

1. **Integer**: 'entire,' 'whole,' *pure*. **vitae**: genitive depending upon *integer*, as *scleris* upon *purus*, an extension of the use of the genitive with adjectives, common in Horace; translate: *pure in life and free from sin*.

2. **Mauris**: poets use proper names to make their lines more vivid; it is more picturesque to say 'Moorish darts' than simply 'darts.' Note the use of geographical proper names in this poem.

5. **Syrtis**: either the seething waters around sand-bars off the coast of Tunis, or the scorching desert sands inland.

7. **Caucasum**: common synonym for bleak inhospitality.

8. **Hydaspes**: a river in India. **fabulosus**: *storied*, because of the marvellous tales told about India.

9-16. 'For while I was singing of my sweetheart in the Sabine wood, a wolf fled from me.'

9. **Sabina**: near Horace's farm, among the Sabine Hills, about thirty miles from Rome, presented to him by his wealthy patron Maecenas.

10. **Lalagen**: name derived from the Greek λαλαγή, 'prattle.'

11. **terminum**: *the limits*, of his farm.

12. **inermem**: emphatic by its remoteness from *me*; *unarmed as I was*.

13. **portentum**: mock-heroic, the wolf.

14. **Daunias**: a part of Apulia, so named from a mythical king, Daunus. Horace was born in this district.

15. **Iubae tellus**: Numidia or Mauretania, in northern Africa.

16. **arida nutrix**: *parched mother*; the epithet is transferred from *tellus*.

17-24. 'Wherever chance shall place me, Lalage shall be the theme of my song.'

17. *pone*: equivalent to the protasis of a condition, the apodosis of which is *amabo* (23). *pigris*: *lifeless, barren*; the reference is to the far North, followed in the next strophe by a contrasting allusion to the hot South.

18. *recreatur*: *revived*, by the advent of summer; there are no trees to be brought to life.

19. *quod latus*, etc.: *in that part of the world over which brood mists and a sullen sky*.

20. *malus Iuppiter*: the god of the sky and open heaven stands for the province over which he rules. A frequently occurring figure in poetry consists in calling a thing not by its own name, but by the name of something near or related to it (metonymy).

22. *domibus negata*: *where none may dwell*.

23. *dulce*: accusative of internal object, in effect adverbial.

24. *dulce loquentem*: recalls the meaning of her name; see note on line 10.

Selection XLIV. What a Panic's in Thy Breastie.

Metre: Fourth Asclepiadean Strophe, No. 13

LINE 1. *inuleo*: often spelled *hinuleo*; initial aspiration of words was not natural to the Romans, and from Greek influence the pronunciation and orthography of many words became unsettled. See Sel. XXVIII, 3, and note. *Chloe*: her name derived from the Greek (χλόη, a green shoot or twig) is appropriate.

3. *non sine*: Horace's favorite figure, litotes.

4. *silvae*: in scansion a trisyllable.

5. *Nam seu . . . foliis*: '*if through the light hang leaves has run the shiver of spring's approach*' (Wickham). Editors have objected to *veris* and changed to *repis* '*bramble*', on the ground that in the early spring there are no leaves, nor do deer have fawns (see note on Sel. XII, 11); but, as Pliny the Younger says, (*Ep.* IX, 33, 1), '*Quid poetæ cum fide?*' '*What has a poet to do with truth?*' *inhorruit*: Latin is more exact than English in the use of tenses; here and in line 7, *dimoveret*, we should in English expect the present.

7. *lacertae*: *lizards*.

8. *tremet*: sc. *inuleus*.

9. *Atqui*: *and yet* (καίτοι), introducing a strong objection; Horace is prone to use the word at the beginning of a stanza. *non ego te*: all in purposely emphatic position.

10. Gaetulus: from *Gaetulia*, an inland region in northern Africa.
persequor: with the poetic infinitive of purpose; *pursue thee to rend thee*.

12. tempestiva: *ripe for, with viro*.

Selection XLV. Simplicity.

Metre: Sapphic Strophe, No. 10

This graceful ode has tempted many translators: Cowper's version, and Austin Dobson's in rondeau form, are particularly happy. Thackeray's humorous paraphrase is well known.

With the thought of the ode compare Dryden's paraphrase of Horace, *Odes*, I, 29:

'A savory dish, a homely treat,
 Where all is plain, where all is neat,
 Without the stately spacious room,
 The Persian carpet, or the Tyrian loom.'

LINE 1. Persicos: a synonym for luxury, which before Horace's time had crept into Rome from the East. **puer:** the slave in attendance. **apparatus:** the prefix, which also appears in *ad-labores* (5), suggests unnecessary additions to the simplicity of nature.

2. nexae philyra coronae: specially made at the florists' shops by sewing flowers to the inner bark of the linden-tree, and worn at dinner-parties; Horace prefers the simpler convivial token that can be picked and made up at home.

3. mitte: *give up:* after the analogy of *noli* with the infinitive, to express prohibition. **quo locorum:** *in what spot:* poetic partitive genitive, for *quo loco*.

4. sera: i.e., 'the last rose of summer.'

5. nihil: the negative element goes logically with *curo* (6), though the whole is grammatically the object of *adlabores*. **ad-labores:** sc. *ut*.

6. sedulus: *busily*, with the subject of *adlabores*.

7. arta: *close-leaved*.

Selection XLVI. The Golden Mean.

Metre: Sapphic Strophe, No. 10

A group of Stoic precepts in praise of the golden mean, and of the calm acceptance of the changes of fortune. The ode, often imitated, has been excellently paraphrased by Cowper.

LINE 1. **Rectius**: *more wisely*, i.e., nearer the norm; cf. French *droit*, 'right,' from *directus*, 'straight.' **vives**: future with imperative force. **Licini**: probably L. Licinius Murena, related by adoption to the wife of Maecenas; later, involved in a conspiracy against Augustus, he was executed. The warning to him here seems almost prophetic. **altum . . . urgendo**: *steering for the deep*. The comparison of life to a voyage is a common figure in literature; Pope (*Essay on Man*):

'On life's vast ocean diversely we sail,
Reason is the card, but passion is the gale.'

2. **dum**: the clause depends on *premedo*.

3. **nimum premedo**: *by hugging too closely*.

4. **iniquum**: *dangerous*. It is a lee shore.

5. **Auream mediocritatem**: one of Horace's immortal phrases; it sums up the Greek idea of moderation embodied in the proverb *μηδὲν ἄγαν*, which was inscribed over the temple at Delphi. With *auream* compare 'The Golden Rule' and note on Sel. XLII, 9.

6. **tutus caret**, etc.: *is secure and avoids the squalor of a tumble-down hotel, and temperately avoids the palace that excites envy*. Note the careful balance of the Latin words;

'This only grant me, that my means may lie
Too low for envy, for contempt too high.'

(COWLEY, *Essays*)

7. **invidenda**: i.e., by others, with a suggestion of the envy of the gods which pursued a man when too prosperous, and sooner or later caused his downfall; the theme is a favorite with Herodotus, as exemplified by the stories of Croesus, Polycrates, and Xerxes. The word serves as a transition to the next strophe, which in concrete form depicts the danger of high position.

9. **Saepius**: *more frequently*, i.e., than the other trees. The important words are *ingens*, *celare*, *summus*, which are distributed through the strophe in such a way as to bind it together.

13. **infestis . . . secundis**: perhaps datives, rather than ablatives absolute; the adjectives are used substantively; translate: *hopes for adversity, fears for prosperity, a change of fortune*. Prudent fear, of course, is meant.

15. **informis**: *ugly* (literally, 'shapeless'), from the transformation of everything under the touch of winter; so Tacitus (*Germ.* II) calls Germany *informem terris*, 'ugly in its scenery.'

16. **Iuppiter**: god of the sky, hence of good and bad weather; cf. Sel. XLIII, 20. **idem**: *but still he*.

17. **si male nunc**: sc. *est*. **olim**: used either of past or future; here, of the future;

'Clouds will not ever powre down raine;
A sullen day will cleere againe.
First, peales of Thunder we must heare;
Then Lutes and Harpes shall strike the eare.'

(HERRICK, *Good Precepts*)

18. **quondam**: *at times*.

19. **suscitat**:

'Awake, Aeolian lyre, awake,
And give to rapture all thy trembling strings.'

(GRAY, *Progress of Poesy*)

neque semper arcum: Apollo, who sends pestilence (*arcum tendit*), is also the god of music (*suscitat Masam*), an illustration of the principle of compensation. The lines are usually misapplied to illustrate some truth like 'all work and no play makes Jack a dull boy.'

21. **Rebus angustis**: *in straitened circumstances*.

22. **appare**: *show thyself*, with middle sense. **sapienter**: *if thou art wise*.

23. **nimum secundo**: *too favorable*; *secundo* from *sequor*, i.e., a wind astern.

Selection XLVII. The Last Conqueror.

Metre: Alcaic Strophe, No. 14

In this ode Horace treats with inimitable skill the eternal commonplace of death. Compare the treatment of the same theme, from a different point of view, in Bryant's *Thanatopsis*.

LINES 1-12. 'Alas, Postumus, we all must die!'

1. **Postume**: his identity is unknown; perhaps no real person is intended.

2. **labuntur**: *slip by, glide on*; the word is used of streams, as well as of heavenly bodies, and frequently of the flight of time. **pietas**:

'The Moving Finger writes; and having writ
Moves on: nor all your Piety nor Wit
Shall lure it back to cancel half a Line,
Nor all your Tears wash out a Word of it.'

(FITZGERALD, *Rubaiyat*)

3. *instanti*: *imminent*. *rugis* . . . *senectae* . . . *morti*: note the chronological order.

4. *indomitae*: the passive participle has the effect of an adjective in *-bilis*, *unconquerable*; *invictus* is often used in the same way.

5. *non*: *no, not if*. *trecenis*: with *tauris*; *three hundred bulls (for every day that passes)*, an effective hyperbole.

6. *places*: from *placare*, *conative*, *shouldst try to placate*.

8. *Geryonen*: a giant with three bodies, slain by Hercules. *Tityon*: (nominative, *Tityos*) an earth-born giant who offered violence to Latona; her children, Apollo and Diana, came to her rescue and slew him. These two monsters are types of enormous brute force, subdued by Death.

9. *unda*: the Styx. *scilicet*: *you may be sure*.

10. *quicumque* . . . *vescimur*: *who feed upon the bounty of Mother Earth*; like Vergil's *vescitur aura aetheria* (*Aen.* I, 546 sq.).

11. *enaviganda*: with *unda*;

'While Fates permit us, let's be merry;
Passe all we must the fatal Ferry;
And this our life too whirls away,
With the Rotation of the Day.'

(HERRICK, *To Enjoy the Time*)

12. *coloni*: *tenants*.

13-20. 'All in vain we try to avoid Death.'

13. *Frustra*, sqq.: Professor Shorey's apt translation reproduces the anaphora and the metre of the original:

'In vain we shun the weltering field of war,
In vain the storm-tossed billows of Hadria,
In vain the noxious breath of Autumn,
Wafters of death on the wings of south winds.'

14. *fractis fluctibus*: *breakers*.

15. *autumnos*: *sc. dies*; the unhealthy time of the year in Italy, when the Sirocco (*Auster*) blows from Africa.

17. *Visendus*: and *Linquenda* (21), in emphatic and well-balanced position. *ater*: the color associated with death. *languido*: *sluggish*; the rivers of Hades are 'sluggish,' the flowers and Proserpina herself are 'pale'; all things are a shadowy copy of things on earth.

18. *Cocytus*: river of wailing, one of the five rivers of the underworld; see note, Sel. XXXIX, 24. *Danai genus*: the daughters of Danaus, who murdered their husbands on their wedding-night and were condemned in Hades to fill a leaky vessel with leaky pots.

20. **Sisyphus**: crafty tyrant of Corinth, who for a while outwitted Death himself. When he finally died, he was condemned to push a huge stone up a steep hill in Hades; but the stone rolled back when it neared the top (*longi laboris*). He and the Danaïdes are types of unavailing labor. **laboris**: genitive of the penalty.

21-28. 'The joys of life must be left behind.'

21. **Linquenda**: see note on line 17. The thought is an echo of a splendid passage in Lucretius (Sel. XI, 1 sqq.), which seems also to have suggested to Gray (*Elegy*):

'For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.'

23. **cupressos**: sacred to Pluto, hence *invisas*, *hated*; they are a common sight in southern European cemeteries, and are conventionally associated with death;

'Come away, come away, death,
And in *sad cypress* let me be laid.'
(SHAKESPEARE, *Twelfth Night*, II, 4, 51 f.)

24. **brevem**: *short-lived*.

25. **Caecuba**: sc. *vina*; an excellent wine of southern Latium. **dignior**: *more worthy*, because he makes use of it; the suggestion is, 'enjoy your wine yourself.'

26. **servata centum clavibus**: testifying to the pomp and splendor of the house. **centum**: of an indefinitely large number.

27. **superbo**: epithet transferred either from *heres* or from *pontificum*.

28. **pontificum**: the banquets of some of the priestly colleges were proverbially luxurious. **potiore cenis**: *better than (that served at) the banquets of*, the so-called '*comparatio compendiarum*'; Latin has no simple way of expressing the English 'that of.'

Selection XLVIII. Content.

Metre: Sapphic Strophe, No. 10

LINES 1-6. 'The prayer of all men is for peace.'

1. **Otium**: *peace*, in the widest sense; the key-note of the ode, stressed by the striking anaphora.

2. **prensus**: *he who is caught*. **simul**: for *simul ac*.

3. *certa*: in the predicate, *sure, clear*.

5. *Thrace*: Vergil's *Mavortia tellus* (cf. Sel. XXXIX, 6), 'the land of Mavors' (Mars), so called from the warlike character of its inhabitants.

6. *decori*: *adorned with*.

7-12. 'Wealth cannot buy peace; it does not come with high position.'

7. *Grosphē*: Pompeius Grosphus, a wealthy knight, who owned estates in Sicily. *non venale*: *not to be bought*; in the Sapphic strophe the thought of the fourth line (Adonic) is closely linked with the preceding line, and in a few cases Horace unites the two by one word.

10. *summōvet*: the term used of the lictor when he cleared a way through a crowd. *tumultus*: *riot*, continues the figure.

11. *laqueata*: *coffered*; see Sel. V, 10, and note.

13 16. 'The secret of happiness lies in simple tastes and contentment.'

13. *vivitur*: impersonal. *cui in mensa tenui*: *on whose modest board*. *paternum splendet salinum*: *shines the ancestral salt-cellar*, his one piece of family plate.

15. *levis somnos*: seems to be the antonym of *gravis somnos*, i.e., *gentle slumbers*. *cupido sordidus*: *ignoble greed*; *cupido* is always masculine in Horace.

17 24. 'Why should we yield to restless impulse? Care follows wherever we go.'

17. *brevi fortes*: placed together for contrast. *aevo*: for *actate*. *iaculamur*: *aim at*.

18. *quid terras mutamus*: *why do we exchange our lands for other lands?*

20. *fūgit*: perfect, *has escaped*, by becoming an exile.

21. *aeratas*: *bronze-beated*; warships and squadrons of cavalry are taken as types of impregnable strength. *vitiosa*: *carking*.

24. *Euro*: *the southeast wind*, but here for any wind.

25-28. 'No man is altogether happy.'

26. *oderit*: hortatory, *let it scorn*. *amara . . . risu*: *temper bitter fortune with a quiet smile*.

29-40. 'But there is the never-failing law of compensation.'

29. *Achillem*: a type of martial glory, as Tithonus is the type of longevity, two things that mortals much desire; but untimely *celata*.

death cut off Achilles, though he was famous (*clarum*), and Tithonus wasted away (*minuit*) though he lived long;

'Strength stoops unto the grave;
Worms feed on Hector brave;
Swords may not fight with fate;
Earth still holds ope her gate.'

(THOS. NASH, *Death's Summons*)

30. Tithonum: beloved of Aurora, who obtained for him immortality, but not the gift of youth; the subject of Tennyson's poem, *Tithonus*.

31. et mihi: the theme becomes personal and continues so to the end. **negarit**: future perfect.

32. hora: *the (passing) hour*.

33. Te: governed by *circum*; the repetition and emphatic position of the pronouns in the strophe set off sharply the wealth of Grosphus against Horace's poverty in worldly goods.

34. greges: with *vaccas*, hendiadys. **hinnitum**: in the hyper-metric line *-um* is elided before *apta*.

35. equa: mares, by reason of their fleetness, were prized for chariot-racing. **bis tinctae**: *twice-dipped*, to secure the deep fast color of the precious Tyrian purple. Tyrian colonists settled Carthage (Verg. *Aen.* I, 12), hence here, *Afro*.

36. rura, spiritum, spernere: all objects of *dedit*. **spiritum tenuem**: *slight inspiration*, referring to his ambition to follow humbly in the footsteps of his great predecessors, the Greek poets.

38. Camenae: *Muse*; see note on Sel. I, 2.

39. non mendax: for *verax* (litotes); a stock epithet.

40. malignum: *envious*.

Selection XLIX. The Reconciliation.

Metre: Second Asclepiadean Strophe, No. 15

A lyric dialogue between two lovers, elaborating Terence's maxim, *Amantium irae amoris integratio est*, 'The falling out of faithful friends, renewing is of love' (Richard Edwardes). In well-balanced strophes the ode runs the gamut of the moods of regret (1-8), indifference (9-15), and confession (16-24). Of the many translations and imitations in English, those of Ben Jonson, Herrick, and Austin Dobson deserve notice.

LINE 2. *potior*: more favored.

4. *Persarum*: Eastern princes were proverbial for their wealth and happiness.

5. *non aliā arsisti*: thou didst not burn with greater love for another; *aliā* is instrumental; the lover 'burns,' the loved one is the 'torch' in the language of poetry; see note on *Sel.* LXVII, 16.

7. *multi nominis*: of high renown. *Lydia*: in apposition with the subject of *vigui* (8).

8. *Ilia*: the mother of Romulus; see the introductory note to *Sel.* IV. The mother of the Romans is set over against the King of the Persians.

10. *modos*: strains; accusative of the thing taught. *sciens*: mistress of.

12. *animae*: i.e., Chloe; a common term for the loved one; translate: if fate shall spare my love to outlive me.

13. *face mutua*: with the fire of love returned.

14. *Thurini*: of *Thuri*, a luxurious city of southern Italy; her lover is a 'city-man.'

15. *bis*: she outdoes him.

17. *prisca Venus*: our former love.

18. *diductos*: sundered, the opposite of *cogit*. *aeneo*: brazen; brass and iron are stock symbols of strength.

19. *excutitur*: is cast off.

20. *reiectae*: discarded. *Lydiae*: dative.

21. *sidere pulchrior*:

'Fair as a star when only one
Is shining in the sky.'

(WORDSWORTH, *She Dwelt among the Untrodden Ways*)

22. *ille*: Calais. *levior cortice*: lighter than bark, i.e., 'fickle'; compare Portia's pun (Shakespeare, *Merchant of Venice*, V, 1, 129 f.):

'Let me give light, but let me not be light,
For a light wife doth make a heavy husband.'

improbo: unruly, i.e., exceeding all bounds.

23. *Hadria*: the Adriatic was proverbially rough;

'She moves me not, or not removes, at least,
Affection's edge in me, were she as rough
As are the swelling Adriatic seas.'

(SHAKESPEARE, *Taming of the Shrew*, I, 2, 73 ff.)

24. *obeam*: *sc. mortem, die*;

'Then finish, dear Chloe, this pastoral war;
And let us, like Horace and Lydia agree:
For thou art a girl as much brighter than her,
As he was a poet sublimer than me.'

(MATTHEW PRIOR, *A Better Answer*)

Selection L. The Spring of Bandusia.

Metre: Fourth Asclepiadean Strophe, No. 13

In primitive superstition, springs were commonly revered as the haunts of divinities, and among the Greeks and Romans each spring and river had its own deity. The festival of springs, the Fontanalia, was celebrated on Oct. 13, and it may be that this ode was composed for such an occasion.

LINE 1. *fons Bandusiae*: the situation is not known: conjecture places it on Horace's Sabine farm or near his birthplace, Venusia;

'Not envying Latian shades — if yet they throw
A grateful coolness round that crystal spring
Blandusia, prattling as when long ago
The Sabine Bard was moved her praise to sing.'

(WORDSWORTH, *River Duddon*)

vitro: *crystal*.

2. *non sine*: *along with* (litotes).

5. *destinat*: *foretokens*.

6. *inficiet*: the subject is *laedas*, understood from line 3, with which *suboles* is in apposition.

8. *lascivi*: *playful*.

9. *flagrantis Caniculæ*: the Dog-star, Sirius, in Canis Major, whose rising toward the end of July ushers in the burning 'Dog Days';

'Neath the baleful star of Sirius,
When the postmen slower jog,
When the oxen wax delirious,
And the muzzle decks the dog.'

(CALVERLEY, *Lines on Hearing an Organ*)

10. *nescit*: *has no power to*.

14. *nobilium fontium*: such as Castalia, Hippocrene, Dirce, and other springs made famous in Greek legend and song. *impositam ilicem*: a clever device for bringing in an additional item: the sprig, not the ilex tree, is the real subject of the song.

Selection LI. Nought May Endure but Mutability.

Metre: First Archilochian Strophe, No. 16

The ode is similar in theme to Sel. XLI, but more sombre in tone.

LINES 1-6. 'Spring is here again!'

2. comae: *leaves*, literally 'tresses';

'A tree that may in Summer wear
A nest of robins in her hair.'

(JOYCE KILMER, *Trees*)

3. mutat terra vices: *earth undergoes her successive changes. de-crescentia:* *subsiding*, because the snows have fled.

5. Gratia: there were three Graces: Aglaia, Thalia, Euphrosyne, hence, *geminis sororibus*. With the thought of the line cf. Sel. XLI, 5.

7-16. 'Seasons come and go; when we go, we go forever.'

7. Immortalia: neuter plural for the English abstract, *immortality*. **ne speres:** dependent upon *monet*. **almum:** *kindly*.

9. proterit: *treads upon*; this and the succeeding verbs are aptly chosen to express haste; *effuderit*, *has poured forth*; *recurrat*, *hastens back*;

'Autumn to winter, winter into spring,
Spring into summer, summer into fall,—
So rolls the changing year, and so we change;
Motion so swift, we know not that we move.'

(D. M. MULOCK, *Immutable*)

Zephyris: called also *Favonius*; see note, Sel. XLI, 1.

10. simul: *as soon as*.

12. iners: *sluggish*, transferred epithet; all life is sluggish in winter.

14. Damna . . . lunae: *yet the moons quickly make up their losses in the sky*, with reference to the recurring phases of the moon. The statement serves as a transition to the idea of the mortality of man.

15. pater Aeneas: his familiar epithet in the *Aeneid*; *se decidit*. **Tullus:** Tullus Hostilius and Ancus Marcius were early kings of Rome.

16. pulvis et umbra: a famous phrase, appropriated by R. L. Stevenson as the title for an essay; *pulvis*, the mortal remains, *umbra*, the spiritual. Compare:

'The solitary, silent, solemn scene,
Where Caesars, heroes, peasants, hermits lie,
Blended in dust together; where the slave
Rests from his labors; where th' insulting proud
Resigns his powers; the miser drops his hoard:
Where human folly sleeps.'

(DYER, *Ruins of Rome*)

17-20. 'Seize the passing hour!'

17. *hodiernae summae*: *to the sum of to-day*, i.e., the total which to-day makes up.

19-20. Horace's favorite motif of '*carpe diem*,' elaborated at length in Sel. XLI, is here faintly suggested.

19. *amico animo*: *to your own dear soul*: the expression is Homeric, but the idea of an attendant guardian spirit (*genios*) is thoroughly Roman.

21-28. 'Nothing wins release from Death.'

21. *semel*: *once for all*. *splendida*: *stately*, an epithet transferred from Minos to his judgments (*arbitria*). *Minos*: one of the judges in Hades; in life, king of Crete.

23. *Torquate*: member of an old and powerful family. *facundia*: *eloquence*;

'Not all your Piety nor Wit
Shall lure it back to cancel half a Line.'

(FITZGERALD, *Rubaiyat*)

26. *liberat Hippolytum*: two stock types, the one of chastity (*pudicum*), the other of friendship *caro*, are introduced to show that even virtue does not avail against Death. Hippolytus, beloved of Artemis (Diana), repulsed the advances of his step-mother, Phaedra, who thereupon by false accusation compassed his death at the hands of her husband, Theseus. The story has furnished material for famous tragedies by Euripides, Seneca, and Racine. Theseus and Pirithous in an attempt to carry off Proserpine were detained in Hades. Theseus was later released by Hercules, but was unable to rescue his friend.

Selection LII. Joys of Country Life.

Metre: Iambic Strophe, No. 17

A sympathetic picture of the delights of country life and of simple living.

LINE 1. *procul negotiis*: far from business.

'Far from the madding crowd's ignoble strife.'

(GRAY, *Elegy*)

2. *prisca*: 'good old.' The notion of an early golden age wherein people dwelt in unspoiled simplicity was current among the ancients; see note on Sel. XXXIII, 3.

3. *works his ancestral acres with his own oxen*. *Suis* is important, as the next line shows.

4. *faenore*: *usury*, i.e., interest paid or received; both were abhorrent to the Roman gentleman. The thought is anticipatory of the irony of lines 67 sqq.

5. *miles*: as a soldier.

6. *horret*: shudders at, as a sailor.

7. *forum*: i.e., law-pleading and politics. *superba*: transferred from *civium* to *limina*. The reference is to the Roman *salutatio*, the morning call made by dependents upon their superiors, a burden to the former, but a necessity in order to secure patronage.

10. *maritat populos*: in Italy grape vines were often trained upon trees, commonly the poplar and elm. This figurative sense of *maritat* is common in the poets (see Sel. XXIV, 47);

'As woodbine weds the plant within her reach,
Rough elm, or smooth-grained ash, or glossy beech.'

(COWPER, *Retirement*, 229 f.);

'Or they led the vine
To wed her elm; she, spoused, about him twines
Her marriageable arms.'

(MILTON, *Paradise Lost*, V, 215 ff.);

Cowley (*On the Praise of Poetry*), 'Th' Elme and his Wife the Ivy.'

11. *mugientium*: sc. *boum*.

12. *prospectat*: looks forth and sees.

13. *inutilisque*: the poet passes to another occupation of the farmer.

14. *feliciores*: more fruitful.

15. *puris* . . . *condit amphoris*: puts up in clean jars.

16. *infirmas*: weak; a stock epithet of sheep.

18. *Autumnus*: the personification of the seasons is a delight of poets;

'Autumn, nodding o'er the yellow plain,
Comes jovial on.'

(THOMSON, *The Seasons*);

'O Autumn, laden with fruit, and stained
With the blood of the grape, pass not, but sit
Beneath my shady roof.'

(WILLIAM BLAKE, *To Autumn*)

agris: *in the fields.*

19. **ut gaudet . . . pira:** *how he delights to pluck the grafted pears:* the grafting (cf. line 14) improves the fruit.

20. **purpuræ:** *purple (dye).*

21. **Priape:** Priapus, a god of fertility, represented usually by a wooden statue holding a sickle or club to frighten off birds and robbers of gardens.

22. **Silvanus:** an ancient woodland deity, later taken as the protector of cleared land and its boundaries. It was fitting that the gifts offered to these divinities be the products of the farm which they guarded.

23. **modo . . . modo:** *now . . . now.*

24. **tenaci:** *matted.*

25. **altis ripis:** in Italy, as notably in California, the water in the rivers in autumn is low or entirely gone: hence the banks are 'high.'

28. **somnos:**

'And the waters murmuring
With such a consort as they keep,
Entice the dewy-feathered sleep.'

(MILTON, *Il Penseroso*)

29. **At:** marks the transition to the wintry season (*arvens hibernus*). **tonantis:** frequent epithet of Jupiter. The couplet is rendered by Dryden,

'But when the blast of Winter blows,
And heavy frost inverts the year.'

32. **plāgas:** *nets*, stretched on poles, into which the boar was driven.

33. **amite:** nominative *amīss*, the light smooth pole on which the nets were stretched to catch birds. The nets for this purpose were wide-meshed (*cara*) enough to entangle the birds' claws without letting the birds themselves through the meshes.

34. **dolos:** in apposition with *retia*.

35. **advenam:** *stranger*, because migratory. Note the rare anapaests in the first and fifth feet.

36. *praemia*: in apposition with *leporem* and *gruem*.

37. *Quis non malarum*: i.e., *quis non malarum curarum quas amor habet obliviscitur?* *amor*: passion, illicit love.

39. *Quodsi*: but if, marks the contrast between *amor* in the bad sense, and that of virtuous home-life typified by *pudica mulier*. *in partem*: for her share (of the work).

41. *Sabina*: the Sabines and Apulians are types of ancient virtue and simplicity; Horace was born in Apulia. *perusta solibus*: sun-burned.

42. *pernicis*: brisk.

43. *sacrum*: the hearth was sacred to the gods of the family and to Vesta.

44. *sub adventum*: against the coming; compare the picture in Lucretius, Sel. XI, 1-3, and the quotation at the head of that selection.

45. *textis cratibus*: *perfolds*, woven (*textis*) of osier or willow, easily put up or taken down.

'The folded flocks, penned in their wattled cotes.'

(MILTON, *Comus*)

laetum: glad, a favorite epithet in Lucretius and Vergil, applied to crops, fields, orchards, cattle, etc.; see Sel. IX, 14, and note.

47. *horna*: *this year's*, and not fermented, hence *dulci dolo*; poor people did not give their wine a chance to age. *dulci*: transferred from *vinum* to *dolium*.

48. *inemptas*: at least, *not bought* with money.

49. *Lucrina conchyliā*: the beds of Lake Lucrine in Campania furnished fine oysters. *iuerint*: the conclusion of a condition of which the compound protasis is *quodsi . . . iuret . . . exstruat . . . siccet . . . apparet*.

50. *rhombus*: flatfish. This fish and the sear were highly prized.

51 52. *If a storm thundering upon the Eastern waves drives any into our sea.*

53. *Afra avis*: guinea-fowl.

54. *attagen*: heathcock.

55. *iucundior*: in the predicate; translate with *descendat*, *would descend more pleasantly*. *pinguissimis*: transferred from *oliva*; the olives are *fat*, not the branches.

57. *lapathi*: *sorrel*, a leaf with a sour taste, common in our fields.
gravi: *costive*.

58. *malvae*: *mallows*.

59. *Terminalibus*: the festival of the god Terminus in February; this rite for the god of boundary stones, and the occasional killing of a kid by a wolf furnish the only variation from the peasant's ordinary diet. A sacrifice in antiquity was the occasion for a feast by the worshippers, who shared the meal with the god.

63. *vomerem inversum*: the plow was carried home with the share (*vomer*) hung to the yoke, and the pole (*temo*) turned backward; thus the load, removed from friction with the ground, would be lightened. Compare the evening-picture in Gray's *Elegy*:

'The lowing herd winds slowly o'er the lea,
 The plowman homeward plods his weary way.'

65. *positosque vernas*: the home-bred slaves are contrasted with the costly imported slaves of the rich; the possession of a great number of them indicates a well-to-do middle-class family that has owned slaves for a long time.

66. *Lares*: the gods of the house, images of wood or metal shining in the firelight.

67. By a sudden shift, the satiric purpose of this sympathetic description is revealed. So the money-lender in the city dreams, but he cannot give up the game!

69. *redegit*: *called in*, a technical term. *Idibus*: the Kalends and the Ides were regular days for financial settlements among the Romans.

Selection LIII. The Bore.

Metre: Dactylic Hexameter, No. 2

LINE 1. *Via Sacra*: the principal street of Rome, running through the Forum to the Capitol.

2. *nescio quid meditans*: *composing some trifle or other*. *totus*: *all absorbed*.

3. *Accurrit*: the prefix in this word, and in *arrepta* and *adsecraretur* denotes the bold eagerness of the newcomer. Some editors read *occurrit*, which is not so picturesque.

5. Note the polite reserve with which Horace meets so much unrestrained familiarity. *ut nunc est*: *as things go now*, i.e., consider-

ing the times. *cupio . . . vis*: about equivalent to 'I hope everything's all right with you.'

6. *Numquid vis*: *nothing else I can do for you?* a common form of leave-taking. *Num*, which expects the answer 'no,' politely implies that the speaker wishes to get away. *occupo*: *I break in*, i.e., before he had opportunity to say more.

7. *noris nos*: *I wish you to learn to know me*, an answer to Horace's formula; *noris* for *noveris*, perfect subjunctive. *docti sumus*: *I 'do things,' too*; *docti* here means 'accomplished in literary pursuits,' i.e., one of the *litterati*; the bore includes in the term other accomplishments (23 sqq.). *pluris hoc . . . eris*: *I shall think more of you for it*.

8. *misere*: used popularly like our 'terribly,' 'awfully,' etc.

10. *puero*: Horace's slave-boy, who was attending him.

11. *Bolane*: some man with a hot temper (*cerebrosus*) whom Horace envies.

12. *ille*: throughout the satire refers to the bore.

14. *misere*: *desperately*; see note on line 8.

15. *nil agis*: *it's no use*.

16. *prosequar*: *I shall accompany you*.

17. *circumagi*: *to go out of your way*.

18. *cubat*: *lies sick*. *Caesaris hortos*: left by Julius Caesar to the Roman people; they lay south of the Janiculum Hill. Shakespeare errs in placing them on the Roman side of the Tiber:

'Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs for ever; common pleasures,
To walk abroad and recreate yourselves.'

(*Julius Caesar*, III, 2, 252 ff.)

20. *iniquae mentis*: mock-heroic; the phrase is often used in epic of the Fates or malignant divinities, here humorously of an ass.

22. *Viscum*: Horace had two literary friends, brothers, of this name. *Varius*: wrote tragedy and epic poetry and was a member of the Augustan literary circle. *non pluris facies*: *you won't think more of*.

23. *pluris aut citius*: the kind of verse turned out in haste by scribblers was held in especial detestation by the careful Horace.

24. *membra movere*: may refer to dancing, or to the gestures made during the reading of his poetry; he prides himself on his speed in composition, on his graceful motions, and on his voice (*canto*).

25. *Hermogenes*: a musician, hated by Horace, hence an unfortunate allusion.

26. *Interpellandi locus hic erat*: *here was the place to interject*; but the words do not imply, as many editors have taken them, that Horace actually said what follows, or that the bore replied in the words given. Lines 26-34 are an imaginary conversation in the mind of Horace, which he puts in without warning, as he does in other satires. *Est tibi mater*, etc., is a vague threat in melodramatic vein. The prosaic answer hypothetically assigned to the bore reflects Horace's appreciation of the humor of the situation.

27. *quis*: dative.

28. *omnes composui*: *I have bid them all to rest*; the verb properly means to gather up the remains from the pyre, and put them in the urn; also, to arrange the body on the bier for the pyre. *Felices . . . resto*: *they're lucky; now it's my turn!*

29. *Confice*: *finish me!* *Sabella*: with *arces*; the Sabellian tribes were noted for witchcraft.

30. *divina urna*: the jar from which the fortune-telling lots were drawn.

31. *Hunc neque*, etc.: prophecy in mock-heroic style.

32. *laterum dolor*: *pleurisy*. *tussis*: *cough*. *conscriptor*, literally, 'cough'; French *toux*. *tarda podagra*: *crippled gait*; epithet transferred from effect to cause.

33. *quando . . . cumque*: for *aliquando*; tmesis.

35. *Vestae*: *sc. aedem*. *quarta iam parte*: it was about nine o'clock, i.e., three hours after sunrise.

36. *vadato*: *having given bail* (for appearance in court); the form may be taken as an impersonal ablative absolute; *respondere*, 'to appear in court,' is used absolutely.

37. *perdere litem*: *sc. debebat*.

38. *Si me amas*: *please*; in Homeric fashion, the long vowel of *me* is shortened before the vowel at the beginning of the next word. *paulum hic ades*: *help me here a little*; the Julian Basilica, where the courts were held, was a few steps from the *Aedes Vestae*. He wants Horace to stand by him, not as an attorney, but to give him occasional advice and the help of his presence. *Inteream*: *hang me!*

39. *valeo stare*: *I am strong enough to stand*; Horace could easily plead ill health.

41. *rem*: *the case*. *sodes*: *if you please*; a colloquial contraction of *si audes* (*audeo* = *aideo*, from *avidus*).

43. *Maecenas quomodo tecum*: *se. agit*; *how do things stand between you and Maecenas?*

44. *repetit*: *takes up the subject again*. *Paucorum hominum*: *a man of few acquaintances*; it seems more reasonable to assign this sentence as far as *usus* to Horace. *mentis bene sanæ*: *very 'level-headed,'* i.e., not to be taken in by every chance upstart; a pointed hint to the bore.

45. *nemo dexterius*, etc.: *no one ever managed his good fortune more shrewdly*; these words might equally well be assigned to the bore. If given to Horace, they still contain a hint that Maecenas is discriminating as to the choice of his friends and his way of living.

46. *ferre secundas*: *se. partes*, *to play a second part, to be under-study*; language borrowed from the theater.

47. *hunc hominem*: refers to himself in colloquial fashion. *tradere*: *introduce*.

48. *summosses*: for *submisses*, *cleared all away before you*. *isto*: *contemptuous*.

49. *domus*: the literary circle about Maecenas (metonymy). *purior*: *'cleaner,'* i.e., more free from intrigue.

50. *malis*: favoritism and corruption, such as that hinted at by the bore; dative with *aliena*. *nil mi officit*: *it does me no harm*.

51. *est locus*, etc.: *each one has his own place*.

52. *Magnum narras*: *you don't say so!*

53. *sic habet*: i.e., *sic res se habet*, *that's how matters stand*. *Accendis*, *quare*, etc.: *you fire me with a greater desire*.

54. *Velis tantummodo*: *you have only to wish it*; polite sarcasm, which is of course not noticed.

55. *expugnabis*: *you will take him by storm*.

56. *aditus*: *approaches*, keeping up the metaphor of a fort to be stormed. *dero*: for *decreo*.

58. *tempora*: *favorable moments*.

59. *deducam*: *escort him*, like a client, from his house to the forum. *nil sine magno . . . labore*: a trite proverb, common among the Greeks.

61. **Fuscus Aristius**: he was Horace's intimate friend, to whom he addressed *Sel. XLIII*; a man of letters and of wit; the *cognomen* is transposed.

62. **pulchre**: *through and through*; the exaggerated tone of the adverb indicates the notorious reputation of the bore. **nosset**: the subjunctive indicates the implied reason of Horace's pleasure at meeting Fuscus, a kind of characteristic subjunctive.

63. **vellere**: *pull (at his toga)*.

64. **pressare**: *pinch*; many Mss. have *prensare*. **lentissima**: *perfectly limp*.

65. **male salsus**: *with unseasonable wit*.

66. **dissimulare**: *pretended not to notice it*. **meum iecur**: the liver was anciently considered the seat of the angry passions, as a disordered one is undoubtedly often the cause of them.

67. **nescio quid**: *something or other*; not having succeeded by signs, Horace tries words, but Fuscus, without exposing him, puts him off to a later time, which heightens the force of the joke.

69. **tricesima sabbata**: editors have tried by elaborate reasoning to fix this date on one of the Jewish festival-days. It is quite unlikely that Fuscus knew whether it was a holiday or not. He had picked up an expression from the (to him) superstitious worship of the Jews or invented it on the spot in order to be funny.

71. **religio**: *religious scruple*. **unus multorum**: *one of many*, i.e., like most people.

72. **alias**: *at another time*. **huncine**: before *-ne*, *hunc* appears in an earlier form, *huncet(-i)*. **surrexe**: old (or contracted) form of *surrexisse*; infinitive in an exclamation.

73. **improbis**: *the rascal*.

74. **sub cultro**: *under the knife*, like an animal at the butcher's or at the altar.

75. **adversarius**: his opponent in the lawsuit.

76. **licet antestari**: *will you be witness to his arrest?* Before haling a man into court, one had to appeal to a bystander to be witness to the summons, otherwise the arrest was illegal. If the bystander assented, the prosecutor touched the tip of his ear. Pliny the Elder says that the lower portion of the ear is the seat of memory, a belief which gave rise to the practice.

78. **Apollo**: the god of poets saves his faithful servant. The line is a parody of a passage and several similar incidents in Homer.

Selection LIV. The Town M^{ou}se and the Country Mouse.

Metre: Dactylic Hexameter, No. 2

Excellentl^y paraphrased by Cowley in his Essays, and by Pope.LINE 1. Olim: *Once upon a time*, after the manner of the story-teller.

2. Note the intentional juxtaposition of subject and object in this line and the following.

3. cavo: *hole*.4. asper et attentus quaesitis: *shrewd and watchful of his hoard*.
ut tamen: qualifies *attentus*; used in a restrictive sense where ordinarily we should expect *ita ut* or *sic ut*, — *but so that he opened his close heart in hospitality*.5. Quid multa: *sc. dicam*.6. sepositi: the vetch (a kind of pea), being prized, had a place to itself. longae: refers probably to the long shape of the oat grain, not to the stem. invidit: *grudged*; *invidet* here governs the genitive, after a Greek usage.7. aridum acinum: *raisin*, or perhaps its seed. semesa: *half-eaten*; i.e., *semi* + *ēsa* (*edere*).8. fastidia: *squeamishness*.9. tangentis: *sc. amici*. male: *scarcely*.10. palea horna: *this year's straw*.11. ēsset: from *edere*. relinquens: out of deference to his guest.

12. Quid te iuvat, etc.: Cowley's paraphrase is:

'Why should a soul, so virtuous and so great,
Lose itself thus in an obscure retreat?
Let savage beasts lodge in a country den,
You should see towns, and manners know, and men.'

13. praerupti: epithet transferred from the ridge to the grove.

14. Vis tu: a strong exhortation, *won't you?* Vis tu is merely a question (Bentley).

15. terrestria: nominative neuter plural. The city mouse is an Epicurean, as his discourse on the mortality of the soul shows.

16. animas: *lives*. sortita: *having obtained (from Fate)*.

'We all ere long must render up our breath,
No cave or hole can shelter us from death.'

(COWLEY)

17. quo . . . circa: *tnesis*.20. agrestem: *sc. murem*. pepulere: *struck*.

21. **propositum**: *set before them*.

22. **nocturni**: *by night*, used adverbially, as adjectives of time often are in Greek. **Iamque tenebat**, etc.: parody of epic style.

23. **ponit vestigia**: *set foot*.

24. **cocco**: a round-bodied insect found on various species of oak-trees in Mediterranean countries. A brilliant scarlet dye was made from it.

25. **canderet**: *gleamed*, usually of white objects, or of iron at a white heat; here of the blazing brilliance of scarlet coverings. **eburnos**: (*inlaid with*) *ivory*.

26. **fercula**: *serving-dishes*, in which food was brought on to the table (from *ferre*); the *canistrum* was a sort of wicker basket or tray, on which the *fercula* were carried.

27. **procul**: *near by*. **hesterna**: '*left-over*.'

29. **agrestem**: *sc. murem*. **veluti succinctus**: *like a (slave with his tunic) tucked up*.

30. **continuat**: *keeps bringing on*. **vernilater**: *in the manner of a slave*, belongs in sense with *praclambens*; the host slyly took a taste of the dishes like an ill-mannered slave who dips his fingers in them while the guests are not looking. A *verna*, or home-born slave would be more forward than a bought *servus*, hence the adverb is appropriate.

33. **agit laetum convivam**: *plays the part of the well-pleased guest*.

34. **valvarum strepitus**: *banging of doors*. The *valvae* were large double folding doors, often of more than two parts, used in temples or in luxurious private houses.

35. **conclave**: *apartment*, i.e., a stately chamber.

36. **Molossis**: the dogs of this region (in Epirus) were famous for their fierceness.

39. Thus the story is made to point the moral of simplicity and contentment — the theme of the satire from which it is taken. **tenui ervo**: *with humble lentil*, a kind of pea.

Augustan Poetry: The most original poetic product of the Augustan Age was the department of elegy, as it was developed by Gallus (now a mere name), Tibullus, Propertius, and Ovid. Of the work of an earlier group, Catullus is the sole representative. Broadly, an elegy is any poem written in the elegiac couplet — a metre which had been used immemorially for the greatest variety of subjects.

But, as Vergil perfected the Latin hexameter, and Horace domesticated the lyric metres of Greece, the Augustan elegists, under the influence of Alexandrian writers, gave to the elegiac couplet distinctive finish and a significance of its own. It was established by them as a vehicle of the moods of love. In this new elegy something of the original variety of subject-matter lingers, but it is characteristically subjective in character — the expression of moods of feeling — and erotic. **Albius Tibullus** (*circa*. 54–*circa*. 19 B.C.), the earliest of the group, ‘blessed,’ as Horace testifies (*Epp.* I, 4, 6 sq.), ‘with wealth, good looks, and the art of enjoying life,’ belonged to a well-to-do, probably equestrian family of Latium. At Rome he was the central figure of the literary circle of (Marcus Valerius) Messalla (Corvinus), which rivaled that of Maecenas, but had less political significance. He wrote only elegies and has left two books (two others have passed under his name), in which praise of Messalla, love of the country, reverence for the ancient rites of piety, love for Delia — his mistress in Book I — and hopeful trust in Nemesis — her successor in Book II — are monotonously recurring themes. Idyllic in tone, and simple in style, the elegies reveal Tibullus as the poet of gentle moods expressed uniformly with delicacy and taste.

ALBIUS TIBULLUS

Selection LV. Longing for Home.

Metre: Elegiac Couplet, No. 3

LINE 1. *Ibitis*: addressed to the whole party (*ipse cohorsque*). **Messalla**: M. Valerius Messalla Corvinus, a prominent public figure of the times, man of letters, and the literary patron of Tibullus. The poet attempted to accompany his friend on a journey of state to the East, probably soon after the battle of Actium, but fell sick on the way and was left behind. In the poem we have his soliloquy on the unhappy situation, cast in the form of a series of rapidly shifting pictures.

2. memores: *sc. sitis*. **cohors**: i.e., the *cohors praetoria*, the group of distinguished (often literary) young men taken along by a general on a campaign, or by a governor to his province.

3. Phaeacia: Coreyra (modern Corfu) was identified by the ancients with the island where Ulysses was so royally entertained by Alcinoüs.

4. *modo*: *only*, with a tone of supplication. The picture of Death's laying violent hands on his victim is common in ancient literature. It has been somewhat supplanted in modern literature by that of the Grim Reaper; cf. Longfellow's *The Reaper and the Flowers*, and Tupper's,

'O Death, what art thou? an husbandman that reapeth always,
Out of season, as in season, with the sickle in his hand.'

(*Proverbial Philosophy, Of Death*)

5-9. In self-pity the poet views the pathos of death in a strange land.

'By foreign hands thy dying eyes were clos'd,
By foreign hands thy decent limbs compos'd,
By foreign hands thy humble grave adorn'd.'

(POPE, *Elegy to the Memory of an Unfortunate Lady*)

6. It was the duty of the chief mourner to gather up the ashes of the deceased, sprinkle them with wine and milk, mix them with perfumes, and place them in an urn.

7. *Assyrios*: *Syrian*; the Romans constantly confounded the two countries. The perfumes properly came from Arabia through Syrian ports.

8. *effusis comis*: the usual sign of mourning at funerals.

9. *me mitteret*: *was trying to let me go*.

10. *ante*: adverbial. *consuluisse*: i.e., she prayed for omens for his safe return.

11. *pueri*: a fortune-teller. *sortes*: *lots*, tablets of wood or metal, inscribed with oracular sayings, used in fortune-telling. *ter*: *three times*, the magic number. *illi*: *Delia*.

13. *dabant*: *indicated*.

14. *respiceret*: *view with alarm*.

15. *solator*: *as her comforter*. *cum*: concessive.

16. *quaerebam usque*: *kept ever seeking*.

17. *causatus aves*: *pleaded the birds (i.e., omens) as an excuse*.

18. *Saturni diem*: *Saturday*, the holy day of the Jews. That Tibullus had any real regard for the day is unlikely; a Roman lover *in extremis* could utilize the beliefs of any foreign religion to suit his purpose. See Sel. LIII, 69, and note.

20. *offensum pedem*: to stumble at the threshold was a sign of impending misfortune. To prevent this possibility, a Roman bride was carried over the threshold of her new home.

21. *ne quis discedere audeat*: This line and the following sum up in precept form lines 15-20. Delia and her lover should have obeyed Amor, the cause of their forebodings, not the other gods.

22. *aut sciat egressum*: *let him learn that he went forth.*

23. *Isis*: the worship of this Egyptian goddess came into Rome during the first century B.C. and spread in time to all parts of the empire. It became a favorite cult with women. Its observances, symbols, and ritual in many respects resembled those of Christianity, to which it later became a dangerous rival.

24. *aera*: *the sistrum*, the bronze rattle used in the service of Isis. Delia in the poet's fancy has been praying for him; the service consisted of long meditation and prayer with much shaking of the *sistra*. Since the *sistrum* was shaken, not struck, *repulsa* is not quite accurate.

25. *quidve*: *sc. prodest*. *sacra colis*: *observe the holy rites*. The ceremonial washing and the sleeping apart (*secubitus*) are age-old features of ritual. With the *secubitus* compare the *neuvaines* and retreats of the modern church. As a preparation for the special festivals of the goddess, the worshipper went into seclusion in the temple for a period of meditation and fasting.

27. *At*: marks the transition to another topic. *celebrare Penates*: *worship my Penates*, i.e., 'return home and live to enjoy it.'

28. On special family events like births, marriages, deaths, and on the Kalends, Nones, Ides, and other festive occasions, an offering was made to the Lares, consisting of wine, incense, garlands, grapes, etc., according to the means of the family. *reddere*: *render*.

29. *Saturno rege*: the reign of Jupiter was preceded, according to ancient belief, by a Golden Age when Saturn reigned and all was peace and happiness. This notion was very popular in ancient literature, and survives with us in ideas of 'the good old days' and of a glorious past, and in prophecies of the millennium. See note on Sel. XXXIII, 3.

'The antique world, in his first flowing youth,
Fownd no defect in his Creators grace;
But with glad thanks, and unproved truth,
The gifts of soveraine bounty did embrace:
Like Angels life was then mens happy cace;
But later ages pride, like corn-fed steed,
Abusd her plenty and fat swolne encrease
To all licentious lust, and gan exceed
The measure of her meane and naturall first need.'

(SPENSER, *Faerie Queene*, II, 7, 16)

Pope, in the *Messiah*, prophesies a better age:

‘All crimes shall cease, and ancient fraud shall fail;
Returning Justice lift aloft her scale.’

30. The introduction of ships and man's wandering to strange lands were contributing causes of the end of Saturn's peaceful reign.

31. *pinus*: *ship*, by metonymy, the material for the thing made of it. *contempserat*: indicates defiance of the laws of nature. The notion that man's downfall was brought about by his own discoveries and inventions is an old one that has not entirely faded out.

32. *praebueratque*: *-que* detached from the first word of the clause.

33-34. Greed and gain are made the motives of man's violation of the sea.

33. *compendia*: *gain*.

34. *externa merce*: *foreign wares*.

35. There was no agriculture; things grew of themselves; cf. the curse upon Adam: ‘In the sweat of thy face shalt thou eat bread.’ Agriculture, then, is also an invention of greed.

36. *frenos momordit*: *champed the bit*; everyone walked; the use of horses was a device of greed also.

37. *non domus ulla fores habuit*: there were no thieves, and since property was held in common, there was no need for boundary stones.

38. *regeret arva*: *define the limits of the fields*.

39. Cf. the Hebrew notion of the ‘land flowing with milk and honey’ in the Old Testament (*Exodus* XIII, 5). *Ipsae quercus*: *the very oaks*, implying the unusual bounty of nature in the Golden Age.

40. *securis*: *to them* (i.e., their keepers) *with no trouble on their part*.

42. *immiti arte*: his trade is cruel because of its effects. Note the interlocked order of this line.

44. *mille*: a round number. *repente*: adverb, modifying the verbal idea in *leti* . . . *riac*, *a thousand ways of suddenly (meeting) death*.

45. *Parce, pater*: a plea to Jove who sends disease and punishes perjury.

48. *fac stet*: i.e., *fac ut stet*.

49. The Greeks at an early date used the elegiac metre for mortuary inscriptions. The English word ‘elegy’ owes its meaning to this fact. See note on *Sel.* LXIV, 4.

50. *sequiturque mari*: *-que* belongs with *mari* in the common phrase *terra marique*.

51. Thoughts of death suggest his epitaph, then the passing of his spirit to Elysium, then the after-life there. *facilis*: *susceptible*.

52. *ipsa Venus*: because he has been the poet of love, he prays Venus, instead of the usual Mercury (Hermes) to guide his spirit to Hades.

53. *choreae*: *choral dances*, in honor of the gods. This mystic idea of choral worship in the after-life is comparable to the mediaeval conception of Heaven, where the angels with their harps sing around the great white Throne. (Cf. Bunyan's *Pilgrim's Progress*, Part I (end).)

55. *seges*: the harvest is put for the field that produces it.

56. *rosis*: roses, the flowers of love, are appropriate to the lover's Paradise.

57. *ac juvenum*: the lovers carry on the same pursuits as when alive, even to their rivalries *proelia* over which the god of love presides.

60. *myrtea sarta*: the myrtle was sacred to Venus.

61-76. From the contemplation of the state of happy lovers the poet turns to the fate of those who have terribly sinned against love; he hopes his rival will share their woe.

61. *scelerata sedes*: for *sedes sceleratorum*, Tartarus.

63. *Tisiphone*: one of the Furies, here representing all three. They were tormentors of the wicked in Hades, and sometimes on the earth. *impexa*: passive with reflexive sense.

65. *ore*: singular for plural. In ancient literature and art Cerberus is sometimes represented with snakes growing on his head or around his neck.

66. *aeratas fores*:

'And thrice threefold the gates: three folds were brass,
Three iron, three of adamantine rock,
Impenetrable, impaled with circling fire,
Yet unconsumed.'

(MILTON, *Paradise Lost*, II, 645 ff.)

67. *temptare*: *assault*.

'There was Ixion turned on a wheel,
For daring tempt the Queene of heaven to sin.'

(SPENSER, *Faerie Queene*, I, 5, : 5);

'High in the dome, suspended, of Hell, sad triumph, behold us!
 Here the revenge of a God, there the amends of a Man.
 Whirling forever in torment, flesh once mortal, immortal,
 Made — for a purpose of hate — able to die and revive.'

(BROWNING, *Irion*)

69. Tityos: an earth-born giant who attacked Leto, mother of Apollo and Diana, and was slain by them and sent to Hades. The account of his punishment given here seems to have been confounded with the story of Prometheus. Tityos's crimes were many, among them the desecration of a temple.

70. adsiduus: his liver was constantly renewed.

71. Tantalus: the most famous, and most often mentioned of the malefactors in Hades. His punishment is variously represented as hunger, thirst, and the fear of a stone which hung over his head. Tibullus uses only the motif of thirst here. His crimes are likewise variously related; chief among the tales is that he tricked Zeus;

'There thirsty Tantalus hong by the chin.'

(SPENSER, *Faerie Queene*, I, 5, 35)

72. iam iam poturi: *just on the point of drinking.*

73. The daughters of Danaus slew their husbands on their wedding night, and for this crime were punished in Hades. Thoughts of their faithlessness turn the poet's mind to Delia and serve as a transition to the next lines.

76. optavit: implying that the rival has laid Tibullus under a curse which is the cause of his present sickness. **lentas:** *tedious, protracted.*

78. anus: the old duenna, a familiar figure in Latin and Romance literature of the erotic type.

79. positaque lucerna: *when the lamp is brought.* The picture shows Delia occupied with the duties of the approved Roman housewife. A similar description of Lucretia in Livy (I, 57, 9) is more famous.

80. plenā: with *colu*, on which see *Sel.* LVI, 63, and note.

81. gravibus pensis: *heavy tasks;* *gravibus* is literal. The wool or flax was originally weighed out (*pendere*) to each servant, who had an allotted amount to do (*pensum*). Our old-fashioned word for it is *stint* or, in New England, *stent*. **adfixa:** *intent.* **puella:** collective.

83. tunc: i.e., while she is thus engaged.

84. *caelo missus*: *dropped from the clouds*. The Roman expression, like ours, is proverbial of an unexpected arrival.

85. *qualis eris*: *just as you are*.

87. *hunc illum nitentem Luciferum*: *this, that glorious day* (that I have just described).

Selection LVI. Blessing the Fields.

Metre: Elegiac Couplet, No. 3

LINE 1. *Quisquis adest, faveat*: the poet assumes the rôle of the priest, and begins the ceremony with the ritualistic formula (usually *favete linguis*) to enjoin silence. *fruges lustramus*: the country people are celebrating one of the regular rural festivals, which one, is not clear. The *Ambarvalia* were celebrated early in May by a procession around the fields to be purified. A pig, a sheep, and an ox (*suovetaurilia*) regularly were led around the boundary, followed by a procession of worshippers crowned with wild olive, after which the victims were sacrificed. The purpose of the ceremony was to protect the crops from blight and mildew. From this primitive festival arose the great national festival of the *Ambarvalia*, the purification of the Roman State, performed yearly by the *Fratres Arvales* in Rome, which lasted throughout the period of Rome's greatness, and still survives in certain purificatory rites of the Church. See Pater's *Marius the Epicurean* for a sympathetic description of the ceremonies. Another festival, the *Paganalia*, was celebrated at the end of January, just before the appearance of the crops. Offerings were made to Tellus and Ceres for protection against pests, for rain, and for a good crop. The festival here described has elements of both ceremonies.

2. *prisco avo*: *our ancient ancestor*. The plural is more usual, but there may be a reference to a common ancestor or law-giver of all Romans — Aeneas, Romulus, or Numa.

3. *cornibus*: Bacchus with horns is a conception of the Alexandrian age. Horns are a symbol of abundance; Bacchus is a god of fertility.

4. *spicis*: the attributes of the gods are usually the things they produce or protect.

5. *Luce*: *day*.

6. *suspensio vomere*: the plough was of wood, shod sometimes with iron, hence light, and easily hung up. See Sel. LII, 63, where

the oxen return home with the plough hanging to the yoke, and turned backward.

7. The oxen, being sacred to Ceres, get a holiday also. **presepia plena**: *full mangers*. *Praesepia* is the better spelling.

11. Ceremonial cleanness is a requirement characteristic of nearly all religions.

13. **Casta placent**: sums up lines 11-12, as *omnia sint operata* (9), sums up lines 5-8.

15. **fulgentes**: *shining*, because much scrubbed and polished. **ut**: *how*.

16. **post**: adverbial. **candida**: they wear the conventional color of Ceres's worship. **comas**: Greek accusative of specification. In these lines (15-16) the procession is moving toward the altar, after having made the circle of the field three times, according to the prescribed custom.

17. **Di patrii**: in a genuine form of ritual, such as that preserved to us by Cato (*de Agricultura*, 141, 2) the prayer would have been addressed to a specific divinity or divinities. In its general content the poet's prayer corresponds to the genuine one.

19. **fallacibus herbis**: i.e., by green blades that promise abundance of grain but fail to produce any.

20. **timeat**: *have cause to fear*.

21. **nitidus**: *sleek*.

22. They are going to have a bonfire.

23. **saturi coloni**: *of a well-to-do farmer*. For the same thought in Horace, see *Sel. LII*, 65.

24. **ludet**: *will sport*. **exstruet ante casas**: *will build shelters in front (of the fires)*. This seems to have been a custom on festive occasions.

25. **Eventura precor**: the lamb has been sacrificed, and the poet gives out the result of the omens as learned from an inspection of the vitals of the victim, of which the liver was the most important. The omens are favorable (*felicibus*), as indicated by the proper shape and arrangement of the organs.

27-36. 'And now, since all is well, prepare for the merry-making!'

27. **fumosos**: in early times, in order to procure warmth to ripen the wine the jars were placed where the smoke from the fire could reach them; the epithet is suggested by the appearance of the jars. **Falernos**: sc. *cados*; a somewhat heady wine, as Chian (from the island of Chios) was a sweet light wine.

28. *consulis*: the age of wine was indicated by the name of the consul of the year, on a tag attached to the jar.

29. *non festa . . . rubor*: *it is not a (matter for) blushes to be soaked (with wine) on a holiday.*

31. *Bene Messallam*: *sc. valere iubeo*: *Here's to Messalla!* or, as the Germans would say it, *Hoch Messalla!* On Messalla, see note, Sel. LV, 1. The introduction of his name here as a toast is a graceful tribute from the poet to his patron. *ad pocula*: i.e., each time he drinks.

33. *gentis Aquitanae*: Messalla was sent out to quell an insurrection in Aquitania. He distinguished himself, and was awarded a triumph in 27 B.C. *celeber*: in the sense of *clarus*, as often in late usage. *triumphis*: poetic plural.

34. *intonsis avis*: the rare dative with a substantive (*gloria*). The early Romans wore their beards long; the first barbers came to Rome in 300 B.C. The ancient Romans are here referred to, because an ancient rite is being celebrated.

35. *ades*: i.e., Messalla, be here in spirit, if not in body. Cf. the sentiment from the point of view of the absent one:

'And still on that evening, when Pleasure fills up
To the highest top sparkle each heart and each cup,
Where'er my path lies, be it gloomy or bright,
My soul, happy friends, shall be with you that night.'

(THOMAS MOORE, '*Farewell! but Whenever*')

35-36. After the tribute to his patron, the poet by smooth transition passes from the theme of the country festival to praise of the country (37-66) and, in the erotic manner, of Love (67-90).

36. *agricolis caelitibus*: *rural divinities.*

38. *querna glanda*: that primitive man fed on acorns was a common notion in antiquity.

40. *viridi fronde*: *thatch.*

43. *victus ferri*: *wild* (i.e., uncultivated) *food*. Contrary to the sentiment expressed in Sel. LV, 29-44, the poet throughout this passage represents the progress of civilization as a blessing.

45. *pressos pedibus*: the grapes were trampled out with the bare feet.

46. *seculo*: *care-dispelling* (*se + cura*); causative epithet.

47. *calidi sideris*: Sirius, the Dog-star, whose rising accompanies hot weather; see Sel. L, 9.

48. *The earth every year lays aside her golden tresses.*

49. *alveo*: dissyllable, *the hive*.

51. *assiduo satiatus aratro*: *wearied with continual ploughing.*

Here follows a discussion of the origin of tragedy, a subject which provoked much interest in ancient times, and is still a matter of dispute. According to the theory most generally accepted, tragedy developed from a primitive goat-song (*τράγος*, 'goat,' *ᾠδή*, 'song') in which rustics dressed in goat-skins sang and danced in honor of Dionysus (Bacchus), the god of vegetation, and implored his protection for the newly planted crops.

52. *certo pede*: *in fixed measure*, i.e., in regular rhythm.

53. *avena*: the shepherd's or Pan's pipes; see the opening of Vergil's first Eclogue (Sel. XXXII), and Milton's,

'Grate on their scrannel pipes of wretched straw.'

(*Lycidas*)

54. *ornatos*: the images of the gods were adorned for the festival with fresh garlands, new paint, and sometimes new robes.

57. According to some, the leader of the chorus was given a goat as a reward; this tradition gives another explanation of the word tragedy. *ovili*: here, the *goat-pen* (*caprile*), though the word properly means 'sheepfold.'

58. *dux pecoris*: in apposition with *hircus*.

59. *puer*: *slave*, as usual in comedy.

60. *antiquis Laribus*: the Lares were the protectors of the family in its widest sense, including the slaves as well as the free. Their worship supported the unity of home life. There was a special day set for the purpose, on which a slave crowned the *Lar Familiaris* with flowers and made special prayers for the safety of the family.

62. *lucida*: *white*.

63. *femineus labor*: see Sel. LV, 79, and note. *colus*: *distaff*, on which a mass of flax or wool was hung to be spun; it was held in the left hand, while the right hand twisted the flax into thread assisted by a twirling spindle (*fusus*). The spindle was started and kept in motion by the thumb, hence *apposito pollice*. This process is still common in southern Europe.

65. *Minervae*: the patroness of spinning and weaving; cf. the story of Arachne (Ovid, *Met.* VI, 1 sqq.).

66. *cantat*:

'The spinsters and the knitters in the sun
And the free maids that weave their thread with bones
Do use to chant it.'

(SHAKESPEARE, *Twelfth Night*, II, 4, 45 ff.)

latere: from *later*, *-eris*, 'brick,' 'tile'; the *lateres* were the weights attached to the threads of the warp (*tela*) as it hung from the upper cross-beam of the loom, to keep them taut. When a thread of the woof was driven home by the comb, the *lateres* rattled, hence *tela sonat a pulso latere*.

67-68. The poet here passes, by a skilful transition, from praise of the gods of the country to praise of Cupid, the god of the elegiac poets, a favorite theme. With the thought compare *Sel. CV*, 77.

69. *indocto*: *untrained*.

70. *ei*: interjection.

73. *detraxit opes*: i.e., Love makes him spend all his money; *detraxit* and *iussit* have present meaning, so-called gnomic perfects, used of what is generally true, independent of time.

74. The foolish old man in love and the lover shut out of his mistress's house, are stock characters in comedy;

"Tis the ambition of the elf
To have all childish as himself.'

(BEN JONSON, *The Hue and Cry after Cupid*)

limen ad iratae: for *ad limen iratae*.

75. *iacentes*: *lying (in slumber)*.

76. *tenebris*: *in the dark*, i.e., at night.

77. *pedibus suspensa*: *on tiptoe*.

78. *explorat . . . vias*: *whose hand feels out the dark ways ahead*.

81. *pone sagittas*:

'And thou, most dreaded impe of highest Jove,
Faire Venus sonne, that with thy cruell dart
At that good Knight so cunningly didst rove,
That glorious fire it kindled in his hart;
Lay now thy deadly heben bow apart,
And, with thy mother mylde, come to mine ayde.'

(SPENSER, *Faerie Queene*, I, Prologue 3)

83. *celebrem*: *to whom many resort*; literally, 'crowded.'

84. Ancient prayers, in order to be efficacious, had to be uttered aloud; when the worshipper did not want others to hear, he uttered the prayer in a low tone or a whisper. Here, the prayer for the flock was nothing to be ashamed of, hence *palam*: the prayer to Cupid for one's own sake might cause a blush, hence *clam sibi*.

86. *obstrepi*: *drowns out*, *sc. vocis*. The raucous sound of the Phrygian pipe, used elsewhere in the worship of Cybele, would drown out any prayers. The pipe had a curved *carro* mouthpiece.

87-90. These lines are among the most beautiful that poets have devised to describe the coming of night.

89. *furvis*: *dusky*.

Augustan Poetry: **Sextus Propertius** (*circa* 50-*circa* 15 B.C.), born probably at Assisium (Assisi) in Umbria, belonged to a family of respectable standing and comfortable means. Under the tutelage of his mother — he lost his father in childhood — he was destined for the bar, and received at Rome the fashionable education that made him in the end not a lawyer, but a 'learned' poet. Having discovered his poetic gift early, he turned his back on the Forum, and in the literary circle of Maecenas won repute as an elegist. Of the four books of elegies, the first two are dominated by his intrigue with Cynthia, a beautiful and cultivated, but unscrupulous woman, who first inspired and then destroyed a deep and stormy passion. The first book — the *Cynthia Morabiblos* — published separately, brought him immediate fame. In the third book the poems on Cynthia form a far smaller proportion, and the fourth, revealing a taste for more serious subjects, shows that the love-affair is dead. This book includes four elegies on Roman antiquities, in imitation of the *Atria (Origins)* of Callimachus, and an epistolary elegy, which anticipates the plan of Ovid's *Heroides*, as the antiquarian poems forestall the *genre* of the *Fasti*. The book ends with the famous lament for Cornelia, daughter of Scribonia, Augustus's first wife. Of all Roman poets, Propertius is the most Alexandrian, in that he exploits pedantry and affects the unusual. To express the deepest sincerity of feeling, he resorts to the most artificial of methods. By the use of learned allusion, reckless grammar, strained vocabulary, and harsh transitions, he becomes strikingly individual — a sort of Browning among the Roman Tennysons. With less artistry than Tibullus, he has a more virile and versatile genius.

SEXTUS PROPERTIUS

Selection LVII. Simplex Munditiis.

Metre: Elegiac Couplet, No. 3

LINE 1. *ornato capillo*: Roman ladies of fashion adorned their hair lavishly, the styles varying with the times. Gems, dyes, and false hair were in great vogue. (Becker, *Gallus*, p. 439; Johnston, *Private Life of the Romans*, p. 263). So St. Paul enjoins 'that women adorn themselves in modest apparel . . . not with broided hair, or gold, or pearls, or costly array.' (1 *Tim.* ii, 9). *procedere*: *come forth*. *vita*: *my life*, a common term of endearment; refers to Cynthia.

2. *Coa veste*: the Aegean isles at this time were synonymous with luxury and wantonness. The garments mentioned here were of gauzy silks, designed to display the delicate curves (*tenuis sinus*) of the body.

3. *quid*: *se. iuvat*. *Orontea*: from Antioch, on the Orontes, the centre of trade in spices and precious ointments.

4. *te*: emphatic; *your fair self*. *muneribus*: *adornments*;

'I wish her Beauty
That owes not all its duty
To gaudy tire, or glistening shoe-tie:
Something more than
Taffeta or tissue can,
Or rampant feather, or rich fan.'

(RICHARD CRASHAW, *Wishes to His Supposed Mistress*)

5. *naturae decus*:

'Me, Damon, me the maid enchants
Whose cheeks the hand of nature paints;
A modest blush adorns her face,
Her air an unaffected grace.'

(THOMAS BEDINGFIELD, *The Lover's Choice*)

mercato: *bought*; the participle has passive force, though from a deponent verb.

6. *in propriis nitere bonis*: *shine with their natural charms*.

7. That is, *non opus est ulla medicina*. Thomson's lines in *The Seasons* (*Autumn*, 204 ff.) are almost a translation:

'For loveliness
Needs not the foreign aid of ornament,
But is, when unadorned, adorned the most.'

8. *non amat artificem* :

'Give me a look, give me a face,
That makes simplicity a grace;
Robes loosely flowing, hair as free :
Such sweet neglect more taketh me
Than all the adulteries of art ; '
They strike mine eyes, but not my heart.'

(BEN JONSON, *Epicoene*)

10. *ut veniant*: *how they come*, i.e., 'grow.' *sponte sua*: emphatic, as is *solis* (11) and *indocilis* (12); all indicate lack of artifice.

11. *antris*: *hollows*, a word of vague meaning in Propertius.

13. *persuadent*: *invite*, used absolutely. The alliteration is intentional.

14. *Birds sing all the more sweetly for the lack of art.*

15. *sic*: i.e., by adornment, anticipating *cultu* (18). *Leucippis*: (gen. *-idis*), daughter of *Leucippus*: Phoebe and her sister Hilaira were violently carried off by Castor and Pollux.

17. *I have now no fear that I am cheaper in your eyes than were those others (in the eyes of their sweethearts)*; i.e., they charmed their lovers by their unadorned beauty, you charm me by your wit and power of song; to use artificial adornment is to underestimate my ability to appreciate you.

18. *uni*: i.e., a lover. *culta*: elsewhere he calls Cynthia *docta*; the epithet is explained in the following lines.

19. *praesertim*: suggests the principal statement, *especially is this true in your case, for (cum)*, etc.

20. *Aoniam*: of *Aonia*, poetic name of Boeotia, land of the Muses. *Calliopea*: Muse of epic, and here of lyric poetry.

22. *omnia*: *sc. nec desunt*. *quaeque*: i.e., *quae* (relative) + *que*. *Minerva*, here goddess of wisdom and wit, with reference to *culta* (18).

23. *nostrae vitae*: *to me as long as I live*.

24. *tibi*: dative of the possessor. *luxuriae*: objective genitive with *taedia*.

Selection LVIII. Love's Slave.

Metre: Elegiac Couplet, No. 3

'You are wrong in imagining that I linger in Rome because of Cynthia. She scorns me, and has gone away. Still I shall go on loving her to the end.'

LINE 1. *mihi desidiaē fingere crimen*: *falsely charge me with idleness.*

2. *nobis*: i.e., *mihi*. *conscia Roma*: *Rome, which knows my secret.* *faciat moram*: i.e., because it contains the object of his affection.

3. *illa*: to the poet there is but one 'She,' — *Cynthia*.

4. *Hypanis*: name of a river in southern Russia, and of another farther east in the Caucasus; here a symbol of remoteness. *Eridanus*: the Po, in northern Italy, not far from the Veneti, a people living in the district now called Venetia, around Venice.

6. *nec nostra*, etc.: *nor does her sweet voice sound in my ear.*

9-10. 'Am I the victim of a god, or of magic?'

9. *invidiae*: dative in the predicate, *an object of envy.* *non me deus obruit*:

'The jealous gods, who brook no worship save their own,
Turned my live idol marble and her heart to stone.'

(EDWARD DOWSON, *Epigram*)

quae: indefinite.

10. *Prometheis iugis*: the Caucasus, scene of Prometheus's suffering. From his blood a plant was said to have sprung, of powerful efficiency in magic potions.

11. *fuera*m: the tense denotes a remote past. *via longa*: some suppose that *Cynthia* had gone to Baiae, on the Campanian coast.

14. *And I am forced to pour my troubles into my own ears*, i.e., instead of the ears of *Cynthia*.

16. *non nihil*: *not a little*, litotes.

17. *despectus . . . calores*: *if Love despised could change to another flame.*

18. *servitio*: i.e., the *servitude* of the lover.

19.

'Earth holds no other like to thee,
Or if it doth, in vain for me.'

(BYRON, *The Giaour*)

20.

'Only in you my song begins and endeth.'

(SIR PHILIP SIDNEY, *Astraphel to Stella*);

'Whereso'er I am, below, or else above you,

Whereso'er you are, my heart shall truly love you.'

(JOSHUA SYLVESTER, *Were I as Base as Is the Lowly Plain*)

Selection LIX. A Lover's Complaint.

Metre: Elegiac Couplet, No. 3

LINE 1. *Ianua*: vocative. The complaint of a lover to his mistress's door is a familiar conceit of erotic poetry, which the Roman poets probably appropriated from the Alexandrians. *vel*: *even*. *penitus*: *far*, with *crudelior*.

2. *duris*: *hard(-hearted)*. *foribus*: leaves of a double door, hence plural.

3. *meos amores*: i.e., not only the poet, but his amorous advances.

4. *nescia*: = *impotens*. *reddere mota*: *moved to deliver*, i.e., to the lady.

5. *finis*: occasionally feminine.

6. *tepidus*: *warm*, with tears and the lover's body; more effective than *frigidus*.

7. *plena*: *at their zenith*.

8. *Eoo*: *of morning*; adjective. *me dolet*: *make me ache*.

10. *mutua*: *sympathetically*.

11. *vocula*: diminutive of *vox*: *translate, would that my feeble voice might pierce through an open chink*.

12. *auriculas*: *dear ears*; a diminutive preserved in Romance; cf. French *oreille* (from *auriculus*).

14. *cadunt*: *fall idly*.

16. *muneribus*: *bribes*, usually applied to the gifts tendered by lovers to the *duenna* for allowing access to the beloved. The *munera* in this case are the blandishments and cajolings offered by the lover to the door.

18. A difficult line for which various emendations have been proposed; the meaning of the text as it stands seems to be: *all the things it (the tongue) is moved to utter in an angry situation*; i.e., in a situation that causes anger; if this is correct, *quae* is neuter accusative plural with an omitted antecedent that would sum up *petulantia*, and *tota* is in agreement with *quae*.

19. *raucum*: *hoarse*; the reason is *longa querela*. *patiari*: *allow*, i.e., do nothing to stop it.

20. *sollicitas moras*: *a long and anxious night-watch* (Paley); cognate accusative. *trivium*: *in the public street*, literally, in a place where three roads meet (*ter-* + *via*).

21. The poet's only gift is his verse, but that is everlasting:

'Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.'

(SHAKESPEARE, *Sonnet XVIII*)

22. *nixa*: kneeling.

23. *verti*: indicative mood.

24. *debita vota*: gifts given in accordance with a promise, in this case, verses, which were pinned to the door secretly (*occultis*) to avoid the rude remarks of the passers-by.

Selection LX. Winged by Winged Love.

Metre: Elegiac Couplet, No. 3

LINE 1. *puerum*: as a boy. The conception is an old one in Greek and Roman literature, though at times he was represented as a young man. The infant Cupid who wounds his victim and flies to another is a common theme in modern literature and art:

'Beauties, have you seen this toy,
Calléd Love, a little boy,
Almost naked, wanton, blind;
Cruel now, and then as kind?
If he be amongst ye, say?
He is Venus' runaway.'

(BEN JONSON, *The Hue and Cry after Cupid*)

2. *hunc*: i.e., the artist *iller*. *miras manus*: an inspired touch (Postgate).

3. *sine sensu*: i.e., without regard for the feelings of others and without a proper sense of proportion, like a child:

' 'Tis the ambition of the elf
To have all childish as himself.'

(BEN JONSON, *ibid.*)

vivere: the subject is *amantis*.

4. *bona*: 'fame,' 'virtue,' as well as the world's *goods* are summed up in the word.

5. *ventosas*: *swift as the wind*, with an implication of its fickleness.

6. *humano corde*: *from the human heart*, with the suggested thought, to another heart. Some well-known picture of Cupid

flitting from heart to heart was probably present in the poet's mind ;

'Wings he hath, which though ye clip,
He will leap from lip to lip,
Over liver, lights, and heart,
But not stay in any part.'

(BEN JONSON, *ibid.*)

volare : the infinitive with subject-accusative dependent upon verbs of accomplishing instead of the commoner *ut*-clause with the subjunctive is found often in poetry, rarely in prose.

7. **alterna unda** : *on one wave after another* : a rapid change of figure from the preceding line. *Aura* in the next line, which belongs with the figure of the wave-tossed boat, also connects the thought with the preceding *ventosas*. **quoniam** : assigns the reason of the foregoing statements.

8. **ullis locis** : *in any quarter*.

10. **Gnosia** : i.e., Cretan ; a touch of Alexandrian learning ; Gnosus was an important seat of Cretan power on the north coast of the island ; the Cretans were famous for their skill with the bow.

utroque : the usual position of the quiver when not in use was across both shoulders ;

'A bow he bare, to work men's wrack :
A little quiver at his back,
With many arrows filled :
And in his soft and pretty hand,
He held a lively burning brand,
Wherewith he lovers killed.'

(Lodge, *The Barginet of Antimachus*)

11. **ante ferit quoniam** : for *quoniam ferit antequam* : explains the two preceding lines. **tuti** : *in our (fancied) security*.

12. **sanus abit** : *escapes unscathed*.

13. **in me** : emphatic ; others he leaves, *me*, never.

15. **quoniam** : assigns a reason for the supposition in the previous line ; Lodge (*Rosalind*) has elaborated the thought :

'Love in my bosom like a bee
Doth suck his sweet :
Now with his wings he plays with me,
Now with his feet.
Within mine eyes he makes his nest,
His bed amidst my tender breast ;
My kisses are his daily feast,
And yet he robs me of my rest :
Ah ! wanton, will ye ?'

17. *siccis*: *drained*, of blood from so many encounters, as implied in *adsiduus* (16).

18. *si pudor est*: *if you have any decency*. *alio*: adverb. Elton translates the line: *O shame! to others let thy arrows flee*.

19. *satius*: = *melius*; *sc. est*.

20. *It is not myself, but a shadow of my former self that is being tormented*. *vapulat*: borrowed from the language of slaves and comedy; literally, 'is beaten.'

22. *mea Musa levis*: i.e., erotic poetry.

24. *ut*: *how*; the *ut*-clause, with *caput*, *digitos*, and *lumina* (23), is object of *canat*. *molliter*: *daintily*.

Selection LXI. Cornelia Speaks from the Tomb.

Metre: Elegiac Couplet, No. 3

This elegy, called by the great scholar Scaliger, *regina elegiarum*, was probably a *consolatio* addressed to the husband of a noble Roman lady. A lofty dignity, consonant with the nobility and high character of the deceased, is maintained throughout.

LINE 1. *meum*: the speaker is Cornelia, daughter of Cornelius Scipio, an ex-consul, and of Scribonia, who later became the wife of Augustus. She married L. Aemilius Paullus Lepidus, *consul suffectus*, 34 B.C., and by him had two sons and a daughter. *urgere*: *rer*.

2. *ad*: *in answer to*. *nigra*: common epithet of all pertaining to death; cf. Sel. XLVII, 17.

3. *funera*: *the dead*; the rites of the body are here applied to the soul. *leges*: i.e., the *jurisdiction* of the *infernae leges*.

4. *non exorato*: i.e., *incorabili*; Fitzgerald expresses the thought (*Rubaiyat*):

'Strange, is it not? that of the myriads who
Before us passed the door of Darkness through,
Not one returns to tell us of the Road,
Which to discover we must travel too.'

adamante: a word used poetically of an enduring, unbreakable substance, like steel, flint, diamond, etc.

5. *licet*: *though*. *fuscae aulae*: *the dusky hall*, i.e., of Pluto; Matthew Arnold (*Requiescat*) calls it 'the vasty hall of Death.'

6. *litora surda*: the shores of the Styx, which heed no pleas for return.

7. *portitor*: Charon. *aera*: the fee for the passage over the Styx, an obol, a small coin, placed in the mouth of the corpse according to Greek custom.

8. *herbosos rogos*: (*the dead*) *whose ashes lie beneath the sod*.

9. *currus*: poetic singular for the plural; the *chariots* used in triumphal procession; few great houses could boast more than one.

10. *pignora*: *pledges*, i.e., children, the best proof of a wife's devotion to her husband; the word took on this meaning during the Augustan age.

11. *Cornelia*: the name is mentioned with intent; the fact that she was Cornelia did not make the Fates less harsh.

12. The thought is a commonplace of literature; Propertius says elsewhere (II, 9, 13 sq.):

*tanti corpus Achilli
maximaque in parva sustulit ossa manu;*

also Ovid, of Achilles:

*et de tam magno restat Achille
nescio quid parvum quod non bene compleat urnam,
at vivit totam quae gloria compleat orbem.* (Met. XIII, 615 sqq.)

Juvenal's lines, *Expende Hannibalem*, etc. (Sel. CI, 29 sqq.) are the best elaboration of the thought in Latin. In English there are notably Herrick's *To Live Merely* (quoted at head of Sel. LXIV) and the comments of Hamlet (V, 1, 222 ff.). See note on Sel. LXIV, 26.

14. *cineri inusta meo*: *burnt into my very ashes*, i.e., is branded on my soul, even in death.

15. *maternis vicibus*: *the part of a mother*. The line recalls the scene in Euripides's *Alcestis*, 377 sqq., where the dying Alcestis utters a similar command to her husband:

σὺ νῦν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνους,

'Thou, now, in my place, become a mother to these children.'
turba: *flock*, i.e., the three children.

17. *flentibus*: sc. *pueris*.

19. *sine testibus illis*: sc. *dole*.

20. *oscula falle*: i.e., while they kiss you, conceal your grief. The line recalls the story told by the younger Pliny (*Epp.* III, 16) of the noble Roman matron who bravely kept the news of her son's death from her sick husband by pretended cheerfulness.

21. *Enough be the nights for you to weary out in grief for me; i.e., at night, when others may not see, surrender to your grief.*

22. *somnia: sc. sat tibi sint. in faciem credita meam: in which you think you see my face, literally 'regarded as my face.'* The idea recurs in Milton's beautiful sonnet, *On his Deceased Wife*:

'Came vested all in white, pure as her mind.
Her face was veiled; yet to my fancied sight
Love, sweetness, goodness, in her person shined
So clear as in no face with more delight.
But, oh! as to embrace me she inclined,
I waked, she fled, and day brought back my night.'

24. *ut responsurae singula verba: as if I could reply to each question.* He is to keep silent between sentences as though she were about to reply. *responsurae: dative.*

25. *adversum lectum: the marriage-couch (lectus genialis), dedicated to the gens of the married pair, stood in the atrium opposite (adversum) the entrance.* It would be changed when a new marriage took place. Since the change is to take place in view of the door, the door is poetically represented as making the change.

26. *cauta: wary, because she is in a new position and cautiously feeling her way.* The stepmother occupies an unfortunate position in all literatures:

'Be assured you shall not find me, daughter,
After the slander of most stepmothers,
Evil-eyed unto you.'

(SHAKESPEARE, *Cymbeline*, I, 1, 70 ff.)

27. *pueri: includes the daughter. paternum: i.e., patris.*

28. *dabit manus: will surrender; a military term.*

29. *collata: if compared; nominative. priori: sc. uxori.*

30. *vertet: will interpret. libera: outspoken.*

31. *umbrā: with contentus.*

32. *tanti: genitive of value. duxerit: will think.*

33. *discite sentire: learn to realize.* They are to anticipate the frailties of his old age.

34. *And let him find no path to the cares of a widower.*

35. *quod: sc. tempus.*

36. *prole mea: causal.*

Augustan Poetry: With Publius Ovidius Naso (B.C. 43 A.D.), the poet of fashion and the last of the elegists, the Golden Age of

poetry closes. Born at Sulmo in the Paelignian territory, of a wealthy equestrian family, he was educated at Rome and Athens, and traveled extensively in Asia and Sicily. In deference to his father's wishes, he dabbled in law, but soon, following his natural bent, devoted himself to light letters and became the idol of Roman society. When he was past fifty, for some unknown reason and with dramatic suddenness, he was banished by Augustus to Tomi (Kustendje) on the Black Sea, and, though he pleaded piteously for pardon, was never permitted to return. The three books of the *Amores*, largely a collection of erotic poems grouped about a lady called Corinna — probably a mere abstraction — represent his earliest efforts in elegy. In the *Heroides*, letters of love-lorn heroines of fiction to their lovers, he developed the type of the erotic epistle, and in the three books of the *Ars Amatoria* and the *Remedia Amoris* (in one book) he extended the use of the elegiac metre to long poems, didactic in purpose. He wrote besides, in the same metre, the *Fasti*, a poetical calendar of Roman festivals in six books, and, while in exile, the five books of the *Tristia*, the *Epistulae ex Ponto* in four books, and the *Ibis*, an invective against a false friend. There are, besides, some fragmentary works in elegiacs and hexameters. The *Medea*, a lost tragedy, is known to have enjoyed a high reputation in antiquity. But as Vergil is remembered traditionally by the *Aeneid*, and Horace by the *Odes*, Ovid lives in the fifteen books of his *Metamorphoses*, in which he transmits to Latin literature the myths of Greece, stripped of their religious significance. The only principle of unity is that the incidents involve transformations from the human form. This vast body of stories, culled from the Alexandrians and set forth in some twelve thousand smooth hexameters, became the interpreter of Greek mythology to the Romans, survived the Middle Ages, and has since entertained the world. Their influence lingers notably in Boccaccio, Ariosto, Chaucer and the Elizabethans, and everywhere in the art of the Renaissance. Facile in versification, and swift and brilliant in style, Ovid was *par excellence* a story-teller. In elegy he rarely shows genuine feeling and consequently, as the spectator rather than the victim of love, is more objective in his treatment than his predecessors. By smartly phrased trivialities and polite indecencies, he pandered to the tastes of a frivolous and fashionable public, and still amuses by his sparkling cleverness. The note of his poetry is rhetoric.

PUBLIUS OVIDIUS NASO

Selection LXII. Love Triumphant.

Metre: Elegiac Couplet, No. 3

LINE 1. *Esse quid hoc dicam*: *what shall I say this means?* Compare the opening of Heine's *Lorelei*,

'Ich weiss nicht was soll es bedeuten,
Dass ich so traurig bin.'

2. *strata*: *bed*, a poetic word (from *sterno*, 'spread'), applied usually to the covering of a bed, then by metonymy to the bed itself, as here. *neque sedent*: the lover tosses in his troubled sleep.

3. *quam longa*: parenthetical, hence not in agreement with *noctem*.

6. *an subit*: *or (am I wrong and) does it creep upon one?*

7. *Sic erit*: *it must be so*.

8. *pectora versat*:

'Love is a torment of the mind,
A tempest everlasting;
And Jove hath made it of a kind
Not well, nor full nor fasting.'

(DANIEL, *Hymen's Triumph*)

10. *leve fit . . . onus*: proverbial, *the load that is borne with a good grace becomes light*.

11-18. The point of the previous line is driven home by illustration. Lodge (*Rosalind*) has thus played upon the same theme:

'What if I beat the wanton boy
With many a rod?
He will repay me with annoy,
Because a god.
Then sit thou safely on my knee;
Then let thy bower my bosom be.'

12. *nullo concutiente*: *when none stirred it*. *mori*: sc. *flammae*.

13. *quam quos iuvat . . . aratri*: *than those that are broken to the plough; iuvat*, literally, 'pleases.'

14. *prensi*: *when caught (in their wild state)*. *Mss* have *pressi*, *when weighed down (by the weight of the yoke)*. *prima*: *at first*.

15. *asper*: *untamed*. *ora*: Greek accusative of specification. *lupatis*: sc. *frenis*; from *lupus*, because the bit was equipped with jagged projections like wolves' teeth.

16. **quisquis**: referring both to the horse and to the lover, as does *ad arma facit*, gets used to his equipment. There is a hint here of the militant character of the lover, a theme on which Ovid loved to dwell. Cf. Sel. LXIII.

17. **urget**: torments.

18. **qui**: i.e., *eos qui*.

19. **En**: *well here, then!* **praeda**: the lover is the *prey* of the archer god, by whose arrows he has been struck.

20. **porrigimus manus**: the gesture of the suppliant. **iura**: *sway*.

22. **nec tibi laus armis**: *nor shall I be a credit to your arms*.

23. Myrtle and doves were sacred to Venus.

24. **vitricus**: a touch of Ovid's light-hearted flippancy. Cupid's triumph is to be made more complete by the assistance of his step-father (*vitricus*), Vulcan, who is to make him a splendid *quā deceat* chariot!

25. The details of the triumphal procession which follow are in parody of a real triumph.

27. **capti**: used of those taken in love as well as of those captured in war; here, therefore, in the double sense.

28. **pompa**:

‘Still, still advancing,
With banners glancing,
His power enhancing,
He must move on.’

(BYRON, *Stanzas*)

31. **Mens Bona**: the personification of reserve and common sense.

35. **Blanditiae**: *endearments*, the soft words that lovers apply to each other, here personified like the Graces. **Error**: appropriate, because of the mistakes into which men are led through Love. **Furor**: *fierce passion*, personified.

36. **partes tuas**: *your side*. **turba**: appositive, with *comites*.

38. **commoda**: sums up *comites* and its appositives above. **nudus**: *defenceless*.

40. **in ora**: *upon your face*.

42. **aureus**: common epithet of Venus and Cupid, *splendid*, *glorious*; cf. Sel. XLII, 9.

43. Even during the procession he will set many on fire.

46. **vapore**: *heat*; ablative of cause.

48. **parce perdere**, etc.: *don't waste your resources on me!*

49. *cognati*: the note of 'court-poetry'; Augustus, through the heroic ancestry of the Julian *gens* is the descendant of Aeneas and Venus, and 'kinsman' of Love.

Selection LXIII. Every Lover Is a Soldier.

Metre: Elegiac Couplet, No. 3

LINE 1. *Militat*: so Shakespeare, 'Now is she in the very lists of love' (*Venus and Adonis*, 595).

2. *Attice*: a friend to whom two of the *Epistulae ex Ponto* are addressed, otherwise unknown.

5. *in milite forti*:

'It was never for the mean;
It requireth courage stout.
Souls above doubt,
Valor unbending,
It will reward.'

(EMERSON, *Give All to Love*)

6. *bella*: adjective.

10. *exempto fine*: *endlessly*.

11. *duplicataque nimbo*: *swollen to twice their size with rain*. The thought of the passage has been echoed by a modern anonymous poet:

'Over the mountains
And over the waves,
Under the fountains
And under the graves,
Under floods that are deepest,
Which Neptune obey,
Over rocks that are steepest,
Love will find out the way.'

(*Love Will Find Out the Way*)

12. *exteret*: *will tread*.

13. *freta pressurus*: *about to ride the deep*. *causabitur*: *plead as excuse*.

14. *aptaque*: i.e., *nec apta*; *-que* continues the negative.

16. *mixtas imbre nives*: i.e., *sleet*.

21. In the case of the lover it is the watchful duenna, the father, and the brothers that have to be eluded.

26. *ingenii est experientis amor*: *Love is the business of an adventurous nature*.

27. After the fashion of the Alexandrian poets, Ovid here brings in examples from mythology to prove his point. Briseïs, a beautiful captive, beloved of Achilles, was taken from him by Agamemnon at the siege of Troy in compensation for a slave girl that Agamemnon had to give up to appease the wrath of Apollo. In the quarrel that arose, Achilles was estranged from the Greeks, and as a result the victorious Trojans burned their enemies' ships. This story forms the theme of Homer's *Iliad*.

29. The story of the parting of Hector and his wife Andromache is told in the sixth book of the *Iliad*. Ovid twists the story, as usual, to suit his purpose.

31. *Summa ducum*: *that prince of chieftains*. *Priameide*: Cassandra, daughter of Priam, king of Troy, carried off at the destruction of the city by Agamemnon. She was gifted with prophetic powers.

32. *Maenadis*: one of the frenzied female followers of Bacchus; the term is applied to Cassandra, because prophets delivered their utterances in a state of frenzy.

33. *fabrilia*: *forged*, by the smith Vulcan; the story is told in the *Odyssey*, VIII, 266-369.

35. *discinctaque in otia natus*: *born for ungirdled leisure*. The point is now driven home by a reference to himself. Great warriors have been affected by love; on the other hand, the unwarlike have become active through its influence, as attested by the poet's own case.

37. *cura*: *love*.

38. *aera merere*: *serve*, literally, 'earn my pay.'

Selection LXIV. Death of Tibullus.

Metre: Elegiac Couplet, No. 3

The elegy on the death of the poet's friend Tibullus stands as the finest example of Ovid's art. Though burdened somewhat with conventionalities that belong to the form, it exhibits an unusual sincerity of feeling.

LINE 1. To Aurora, goddess of dawn, and Tithonus, brother of King Priam, was born a son Memnon, who became king of the Ethiopians and helped Priam in the Trojan war. He was slain by Achilles. Dewdrops are the tears shed for him by his mother:

'Morning sought
Her eastern watch tower, and her hair unbound,
Wet with the tears that should adorn the ground,
Dimmed the aerial eyes that kindle day.'

(SHELLEY, *Adonais*)

mater ploravit Achillem: Thetis, daughter of a sea-god, mother of Achilles. The point is, that since these goddesses could bewail their sons, the goddess of elegy (*Elegeia*, 3) should bewail her son, Tibullus.

3. indignos: *unworthy*, of mourning, since elegy has lately been devoted to the poetry of love.

4. nomen: at an earlier date, elegy was extensively used for dirges; its name was popularly derived from ἐὼς λέγειν, 'to cry woe! woe!' Later the metrical form was adopted by the writers of amatory poetry. English has preserved the earlier meaning.

5. tui vates operis: *bard in thy service*. **fama**: *glory*.

6. inane: *empty*, because deprived of the indwelling spirit.

7. eversam: in sign of mourning. Arrows, bow, and torch are no longer of use, since the poet of love is dead.

12. and his lips utter convulsive sobs.

13. confusa: *stunned*.

14. iuveni: Adonis, the beautiful youth with whom Venus became infatuated, who repulsed her advances for the pleasures of hunting. Gored by a wild boar, he died, bitterly mourned by the goddess;

'I mourn Adonis dead — loveliest Adonis —
Dead, dead Adonis — and the Loves lament.
The lovely one lies wounded in the mountains,
His white thigh struck with the white tooth; he scarce
Yet breathes; and Venus hangs in agony there.'

(SHELLEY, *Fragment of the Elegy on the Death of Adonis*, from the Greek of Bion)

Shakespeare's treatment of the story is well known.

15. At: *And yet*, introduces an ironical objection to the existing state of affairs. **sacri**: predicative. **cura**: *the especial care*;

'In the old days of awe and keen-eyed wonder,
The Poet's song with blood-warm breath was rife,
He saw the mysteries which circle under
The outward shell and skin of daily life.

'Than all men he more fearless was and freer,
And all his brethren cried with one accord,
Behold the holy man! Behold the Seer!
Him who hath spoken with the unseen Lord.'

(LOWELL, *Ode*)

17. *importuna*: *rude*, with a notion of 'greedy.'

18. *obscuras*: everything connected with Death is 'black,' or 'dark'; so in Tibullus (Sel. LV, 4 sq.):

Abstineas avidas Mors modo nigra manus.
Abstineas, Mors atra, precor.

19. *Hunc*: refers to Homer, mentioned in lines that have been omitted. *summa dies*: *his last day*; in this sense, *suprema* is the more usual form of the superlative. *Averno*: the Lake of Avernus near Cumae, in Campania, was considered one of the entrances to the underworld; here, by metonymy, Hades.

20. *carmina*: Callimachus calls them 'nightingales.' ἀηδόρες (see the translation at the head of this selection: the thought that poetry outlasts all other human works is a favorite among poets:

'Empires dissolve and peoples disappear:
 Song passes not away.
 Captains and conquerors leave a little dust,
 And kings a dubious legend of their reign;
 The swords of Caesars, they are less than rust:
 The poet doth remain.'

(WILLIAM WATSON, *Lacrimae Musarum*);

Shakespeare (*Sonnet LV*):

'Not marble, nor the gilded monuments
 Of princes, shall outlive this powerful rhyme.'

22. *sollicitor putare*: *I am tempted to think*.

23. *Vive*: the imperatives (*vive, cole*) have concessive force: *though you live*, etc. *pius*: with bitter irony.

24. *busta*: *tomb*, originally the place for burning the body (from *comburo*).

25. *confide*: in parallel construction with *vive* and *cole* (23), and in the same way bitterly ironical.

26. Comparison between the bulk of the living body and that of the ashes of the dead has often been a theme for poets. Propertius (Sel. LXI, 12) puts it strikingly: Cornelia's spirit, speaking from the tomb, says,

En sum, quod digitis quinque levatur onus.

Similarly Juvenal muses on the weight of the dead Hannibal (Sel. CI, 29) and Shakespeare, in a famous passage (*Hamlet*, V, 1), on the remains of Alexander and Caesar:

'Alexander died, Alexander was buried, Alexander returneth into dust; the dust is earth: of earth we make loam; and why of that loam, whereto he was converted, might they not stop a beer-barrel?

Imperious Caesar, dead and turn'd to clay,
Might stop a hole to keep the wind away:
O, that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw!

28. *pectoribus*: the seat of poetic inspiration.

29. *potuissent*: *sc. flammae*.

31. *Erycis*: Venus had a temple on Mount Eryx in Sicily.

33. The reference is to Tibullus's illness at Corcyra (Phaeacia), which is the theme of Sel. LV.

34. The ancient horror of exile and of dying away from the homeland can be faintly appreciated when we recall that ancient life was bound up in a patriarchal system and worship of family gods. An excellent picture of this point of view is given by Fustel de Coulanges, in *The Ancient City*. The dread of dying away from home is a keen one among the Chinese, and in a fainter degree is shared by all modern peoples. *vili*: *common, unhallowed*.

35. *fugientis*: i.e., as your spirit fled.

37. *in partem doloris*: *to share the grief*; *in partem* depends on *venit*.

38. *comas*: accusative, object of a verb with reflexive meaning. Latin, having no middle voice, uses the passive forms.

39. *tuis*: i.e., *osculis tuarum*. *Nemesis*: Tibullus's latest sweetheart; Delia was an earlier (*prior*) one.

41. *descendens*: from the pyre, up to which she had gone for the farewell kiss. *Felicius*, etc.: *you had happier fortune when I was your love*.

42. *ignis*: 'flame.'

43. *Quid . . . dolori*: *why do you grieve for a loss that is mine?* *mea* and *me* (44) are emphatic. The question is explained by *me tenuit*, etc. Compare:

'Tis not She that first we love,
But whom dying we approve.'

(WALLER, *An Apology for Having Loved Before*)

45. *aliquid*: used instead of the commoner *quod* since several words intervene after *si*.

47. *hedera*: the crown given to the victorious poet was of *ivy*.

48. Catullus, Calvus, and Gallus (50) are mentioned as writers of erotic elegy. The works of the last two, now lost, were highly praised in antiquity. For Catullus, see page 168. Calvus and Catullus were devoted friends, and their names are often linked together. To Gallus Vergil addressed the tenth Eclogue.

49. *temerati crimen amici*: *the charge of violated friendship*; Gallus, after rising high in the favor of Octavian, by reckless speech incurred his displeasure and was banished. He committed suicide in 27 B.C.

52. *culte*: *polished, elegant*; a true criticism of Tibullus's poetry.

53. On Roman tombstones, the wish was often compressed into a half-pentameter line, SIT TIBI TERRA LEVIS, abbreviated S.T.T.L.

Selection LXV. The Rape of the Sabine Women.

Metre: Elegiac Couplet, No. 3

LINE 1. *tu*: the male flirt, to whom two books of the *Art of Love* are addressed. *curvis*: the ancient theatre was always rounded.

2. *voto fertiliora tuo*: *productive beyond your desire*: from the metaphor of hunting he passes without warning to that of the harvest.

3. *ludere*: *flirt with*. The indefiniteness of the neuter *quod* indicates the flippancy of the 'professor' of the art of love, Ovid.

5. *formica*: the ant and the bee have ever been unfailing sources of illustration for poets; usually, however, it is their industry that causes comment, here it is their number.

7. *nactae*: *having found*.

9. The metaphor of the ant and the bee is carried out by *ruit*, 'hurries,' *cellebres*, 'crowded,' and *copia* (10), 'their great number.' *cultissima*: *most attractive*; *cultus* is a favorite word with Ovid, and indicates artificiality in dress. *femina*: collective.

10. *iudicium*: *choice*.

11. A famous and oft-quoted line, which illustrates the adaptability of the language to epigram, and the power of the poet to handle it;

'And for to see, and eke for to be seye!'

(CHAUCER, *Wife of Bath's Prologue*)

13. Here Ovid introduces in characteristic fashion the tale of the Rape of the Sabine Women, elaborated from Livy's account (I, 9). The Romans invited their neighbors to celebrate a festival with them,

and during the celebration carried off the daughters, as is here told. The battle which ensued was ended by the entreaties of the women.

14. *viduos*: *wifeless*; applied either to bachelors, as here, or widowers. *Sabina*: collective.

15. The poet draws a contrast between the theatre of his time and that of early Rome. The admiration of the simplicity of early days is a convention often found in the literature of the most sophisticated society. Goldsmith has made it the central theme of *The Deserted Village*:

‘But times are altered: trade’s unfeeling train
Usurp the land and dispossess the swain;
Along the land, where scattered hamlets rose,
Unwieldy wealth and cumbrous pomp repose,
And rural mirth and manners are no more.’

vela: awnings stretched across the theatre served as a protection against the weather.

16. *pulpita*: *the stage*. *croco*: *essence of saffron*, often mentioned as yielding a pleasant odor; it left a stain (*rubra*).

17. *Palatia*: *the Palatine*, one of the Seven Hills of Rome, the site of the so-called city of Romulus.

18. *scaena*: *stage setting*; either the trees in their natural positions formed a background for the stage, or boughs were gathered and banked up behind the stage. The former is more likely.

19. *caespite*: *green turf*, in place of the marble (*marmorea*, 15) seats of later times.

20. *qualibet fronde*: *any leaves at all*; in contrast to the elaborate garlands worn in later times. *hirsutas*. The uncut hair is another indication of the simplicity of the times. See note on *Sel.* LVI, 31.

21. *quisque*: with plural verb, divides the subject into its several parts.

22. *quam velit*: indirect question.

23. According to Livy (VII, 2), whose account Ovid has in mind, dramatic performances were introduced at Rome in 364 B.C. to celebrate the city's recovery from pestilence. Pantomimists (*ludiones* or *ludii*) brought from Etruria (*Tuscor*) danced in the fashion of their country to the simple accompaniment of a flute.

24. *aequatam*: *leveled off*, for the purpose. *ter pede pulsat*: i.e., dances in triple or waltz time.

25. *tunc arte carebant*: in Ovid's time the applause was organized, like our college cheering or the *claque* in French theatres.

27. *animum fatentes*: *betraying their intention*.

28. *iniciuntque*: *-que*, postponed for metrical reasons.

29. For the simile compare:

'Like as a fearefull Dove, which through the raine
Of the wide ayre her way does cut amaine,
Having farre off espyde a tassell gent,
Which after her his nimble wings doth straine,
Doubleth her hast for feare to bee forhent,
And with her pineons cleaves the liquid firmament.'

(SPENSER, *Facrie Queene*, III, 4, 49);

and in similar vein in another passage III, 8, 33), of a different bird:

'Like as a fearefull partridge, that is fledd
From the sharpe hauke, which her attached neare,
And fals to ground, to seeke for succor theare.'

31. *sine more*: *unmannerly*.

33. *facies*: they all shared the same fear, but the *manifestation* of it differed.

37. *genialis praeda*: i.e., their capture was for the perpetuation of the race. *Genialis* is from the root *GEN-*, which appears in *gignere*, 'beget,' 'produce.' Translate: *spoils for marriage*.

38. *et potuit*, etc.: *it is quite likely that fear made many of them beautiful*, a cynical remark, in the Ovidian manner.

'Love is loveliest when embalm'd in tears.'

(SCOTT, *Lady of the Lake*, IV, 1)

39. *comitemque negabat*: *and refused his companionship*.

41. *corrumpis*: *spoil*. *ocellos*: the diminutive, as in many French and Italian words, does not refer to size, but denotes endearment.

43. *commoda*: *rewards*. Ovid passes over the outcome of the incident as unsuitable to his purpose.

45. *sollemni*: the incident possibly took place at the institution of the annual festival of the god Consus (*Consualia*).

Selection LXVI. Advice to the Young.

Metre: Elegiac Couplet, No. 3

LINE 1. *estote*: future imperative, usually found in solemn ad-

jurations and legal *formulae*; here Ovid, constituted by Venus (he says) preceptor in affairs of love, uses it in mock solemnity.

2. *iners*: *without enjoyment*.

4. *ludite*:

'A pretty kind of sporting fray,
It is a thing will soon away.
Then, nymphs, take vantage while ye may;
And this is Love, as I hear say.'

(SIR WALTER RALEIGH, *Now What Is Love?*)

more fluentis aquae: a common simile in the poets; compare Horace, *Odes*, III, 29, 33 sqq.:

— *cetera fluminis*
ritu feruntur, nunc medio alveo
cum pace delabentis Etruscum
in mare;

and Shelley (*Revolt of Islam*, XII, 27):

'The flood of time is rolling on;
We stand upon its brink, whilst they are gone
To glide in peace down death's mysterious stream.'

6. *praeteriit*: the vowel before *-t* of the third person singular, originally long, sometimes remains long in poetry, especially in compounds of *ire*; see Sel. II, 16, and note.

8. *bona*: sc. *aetas*. *tam*: with *bona*.

9. *frutices*: *plants*, now withered (*qui canent*); *violaria*: stands in the predicate.

10. *spina*: i.e., all that is left of the rose-garland is the thorn; in similar vein is Burns's (*The Banks o' Doon*):

'And my fause lover stole my rose,
But, ah! he left the thorn wi' me.'

Selection LXVII. Echo and Narcissus.

Metre: Dactylic Hexameter, No. 2

The story of Echo is within the longer story of the youth Narcissus, who fell in love with his own image in the water and was drowned. His fate came as a direct result of the nymph's curse.

LINE 1. *ter ad quinos*: for *ad ter quinos*; note the elaborate way of expressing a commonplace. *Cephisius*: *the son of Cephisus* (a river-god of Boeotia), i.e., Narcissus.

4. *tenera*: *youthful*. *superbia*: Shakespeare says of Lucrece,

'Had Narcissus seen her as she stood
Self-love had never drown'd him in the flood.'

(*Rape of Lucrece*, 265 f.)

5. The delicate repetition is an echo of Catullus's *Epithalamium* (Sel. XXIV, 35, 37).

7. *vocalis nymphē*: nominative. *reticere*: i.e., she could not be silent when anyone spoke, but could never have the first word. She had deceived Juno, who had fixed this penalty upon her.

8. *didicit*: in effect, *potuit*.

10. *oris*: *talking*; (literally, 'mouth').

11. *multis*: sc. *verbis*.

12. *Ergo*: *to resume*; takes up the narrative interrupted at line 8.

15. *circumlita*: this practice of kindling torches with the aid of sulphur is the forerunner of the modern match.

16. *vivacia*: *inflammable*. *flammas*: the torch and the flame are poetical commonplaces in treating the tender passion;

'But his hot heart, which fond desire doth scorch,
Puffs forth another wind that fires the torch.'

(SHAKESPEARE, *The Rape of Lucrece*, 314 f.)

19. *incipiat*: the omission of *ut* with *sine* is commoner with forms of the imperative.

21. *seductus*: *having strayed away*.

23. *aciem*: *glance*. The word means the sharp edge of a blade, a glance, or the straight line of an army in line of battle, compared to the edge of a sword.

24. *vocat illa*: i.e., she cries '*Veni!*' after him.

29. *responsura*, etc.: *never to answer any so and more eagerly*.

30. *verbis favet ipsa suis*: *suits her actions to her words*.

33. *copia*: *access*; the sentence must be translated so that part of it may be echoed and still make sense, thus '*May I die before you come near me!*' and Echo answers '*Come near me!*'

'But natheles, for his beautee,
So fiers and daungerous was he,
That he nolde graunten hir asking,
For weping, ne for fair praying.'

(CHAUCER, *Romaunt of the Rose*, 1481 ff.)

36. *ex illo*: sc. *tempore*.

41. The metamorphosis, with which each of the stories ends. *lapidis traxisse figuram*: *took on the form of a stone*. Chaucer, in the passage quoted above (lines 1486 ff.) varies the fate of the unfortunate nymph:

'She hadde in herte so gret wo,
And took it in so gret dispyt,
That she, withoute more respyt,
Was deed anon.'

Selection LXVIII. Angels Unawares.

Metre: Dactylic Hexameter, No. 2

The story of Baucis and Philemon is the most charming and most natural of Ovid's stories, since he is dealing with a subject far removed from the artificiality of most of his works, — the simplicity of a humble home. The details of description are followed out with remarkable skill.

LINE 2. *modico*: *low*.

4. *Now its waters are the haunt of divers and marsh-hens*.

6. *Atlantiades*: Mercury, the son of Jupiter and of Maia, the daughter of Atlas.

8. *mille domos*, etc.: note the anaphora. *sērae*: *bars*.

9. *canna*: *reeds*, collectively for the usual *harundo*.

11. *illā*: with *casā*, locative ablative.

12. *fatendo*: the rhyme with *ferendo* in the next line may be only accidental; rhyming couplets, however, are not uncommon in Ovid's hexameters.

16. *placitos*: *pleasing*; there is an additional meaning in the word here derived from such religious expressions as '*si deus placet*,' and from the fact that the guests are gods and had to make their divine decision before they entered.

17. *summisso vertice*: *with bowed heads*. Shakespeare makes Jaques (As You Like It) say, 'O knowledge ill-inhabited, worse than Jove in a thatched house,' doubtless with reference to this passage. *postes*: *door*; lit., 'door-posts'; what is the figure?

18. *The old man set out a bench and bade them rest their limbs*. (Miller).

19. *textum rude*: *a coarse cloth*. *sedula*: *bustling, brisk*.

23. *ramalia*: *brushwood*; usually plural. *tecto*: *from (under) the roof*; the fuel was stored up among the rafters.

24. *minuit*: *broke into small pieces*.

25. *Quod*: antecedent is *holus*.

26. *foliis*: ablative of separation.

27. *sordida terga suis*: *bacon blackened*, i.e., by the smoke; the hut had no chimney, but a hole in the roof, through which the smoke escaped after blackening the interior; *suis*, from *sus*.

29. *domat ferventibus undis*: *plunges* (literally, 'subdues') *it in the boiling waves*, mock-heroic.

30. *medias fallunt horas*: *they beguile the interval*.

31. *torum*: the *cushion*, placed upon the couch (*lectus*), upon which the guests reclined at dinner. Ovid is guilty of an anachronism here, since he assigns Roman customs to an early Greek period.

32. *lecto*: in contrast to the expensively carved and inlaid couches of Ovid's time, the family bed is pressed into service as a couch: its mattress is of sedge (*ulva*), and its frame (*sponda*) and feet of willow (*pedibusque salignis*).

34. *sed et . . . vetusque*: *but even this was cheap and old*.

36. *succincta*: *with her garments tucked up*, for waiting on the table.

40. *bicolor*: ripe olives are black; Italians (like Californians) use them both green and black. There is no need to think that they are half-ripe here. *sincerae*: Minerva was a maiden goddess.

41. *condita*: 'put up.' *corna*: *cornal-cherries*. *liquida faece*: *brine*, for pickling.

42. *intiba*: *endive*, a plant used for salad. *lactis massa coacti*: our 'cottage cheese,' made from curdled milk by pressing out the watery part.

43. *non acri*: *warm*.

44. *fictilibus*: *earthenware*. *caelatus eodem argento crater*: *an embossed mixing-bowl of the same sort of silver*; i.e., it was also of clay, a witticism of the poet.

46. *illita ceris*: *smeared on the inside (qua cava sand) with wax*, to keep them from leaking.

48. *iners pauperque voluntas*: *indifferent or grudging hospitality*.

51. *manibusque supinis*: the gesture of supplication and of prayer; cf. Vergil's *tendens ad sidera palmas* (*Aen.* I, 93).

54. *custodia*: abstract for concrete; *watchman*, with a reminiscence of the time when the geese by their cackling saved the Capitol.

59. *vicinia*: *neighborhood*; abstract for concrete, like the English usage.

60. *impia*: because they had neglected their duty to the gods; consult the dictionary for the meaning of *pius* and *impius*. *vobis immunibus . . . dabitur*: *it will be granted you (to be) free from this misfortune*.

61. *mōdō*: *just, only*.

64. The spondees in the first half of the line indicate their laborious efforts.

65. *semel*: *at one shot*.

67. *cetera*: *everything else*.

69. *vetus*: with *casa*. *dominis duobus*: dative with *parva*, *small even for its two owners*.

70. *templum*: Swift has burlesqued the story, with two wandering saints in place of the gods, and the house changed into a church, of which Philemon becomes the parson; the account of the metamorphosis, which is described here, is worth quoting in part:

'They scarce had spoke, when fair and soft,
The roof began to mount aloft;
Aloft rose every beam and rafter;
The heavy wall climb'd slowly after.
The chimney widen'd and grew higher,
Became a steeple with a spire.
The kettle to the top was hoist,
And there stood fasten'd to a joist,
Doom'd ever in suspense to dwell,
'Tis now no kettle, but a bell.'

(*Baucis and Philemon*)

71. *stramina*: *thatched roof*. *aurata*: *gilded*; some ancient temples were covered with gilt-bronze tiles.

72. *caelataeque fores*: the doors became metal, *embossed* or *chased* with pictures. *marmore*: for the former earthen floor.

73. *Saturnius*: according to Roman mythology, Jupiter was son of Saturn.

81. *Vota fides sequitur*: i.e., their wish was realized. *tutela*: abstract for concrete.

82. *soluti*: *enfeebled*.

86. *cacumine*: *tree-top*; singular for plural.

88. *abditā*: *proleptic*.

89. *frutex*: *the growth (of the tree)*. *Cibyrius*: *of Cibra*, in Magna Phrygia, on the borders of Caria.

Selection LXIX. The Abode of Fama.

Metre: Dactylic Hexameter, No. 2

Ovid's description of the abode of *Fama* was probably suggested by the description of *Fama* in Vergil's *Aeneid*, IV, 173 sqq., to which the present passage bears certain resemblances.

LINE 3. *Orbe medio*: in the midst of the world, which Ovid divides into three parts, land, water, and sky. Vergil says (*Aen.* IV, 184):

Nocte volat caeli medio terraeque per umbram.

4. *quamvis regionibus absit*: no matter how far it is from (inhabited) places.

5. *summa in arce*: on the topmost heights.

8. *patet*: sc. *domus*. *aere sonanti*: brass is 'sounding' because of the noisy instruments made from it: cymbals, horns, gongs, etc. Compare St. Paul's 'I am become as sounding brass, or a tinkling cymbal' (1 Cor. XIII, 1).

12. *de*: the prose order is: *murmura qualia de vadis pelagi esse solent*.

14. *extrema tonitrua reddunt*: they give forth their last reverberations.

15. *Atria*: the *atrium*, or reception-room of the Roman house of wealth. *leve*: unsubstantial.

16. *veris*: sc. *rumoribus*. *commenta milia*: fictitious thousands; for *milia commentorum rumorum* (hypallage). So Vergil says of *Fama*:

Tam ficti praeque tenax quam nuntia veri.

19. *alio*: place whither; cf. *eo*, *quo*, *illo*, etc.

21. *Credulitas*: the habit of personifying abstract qualities became a literary affectation among some English poets of the eighteenth and nineteenth centuries. Bret Harte has burlesqued this habit in his *Songs Without Sense*:

'Affection's charm no longer gilds
The idol of the shrine;
But cold Oblivion seeks to fill
Regret's ambrosial wine,
Though Friendship's offering buried lies
'Neath cold Aversion's snow,
Regard and Faith will ever bloom
Perpetually below.'

Poetry of the Early Empire: After the Augustan Age begins the decadence — the so-called Silver Age of poetry — marked, broadly, by a dearth of poetic power, a decline in originality, and a conspicuous deterioration of literary taste. Among complex causes, the most evident was the faulty character of Roman education. At its Augustan best, Latin poetry was self-conscious and imitative, and in its decline, more uncritically imitative and cheaply rhetorical. The study of Vergil, Horace, and Ovid in the schools led to over-nice copying of their technique; their very excellencies seem to have discouraged originality; and everywhere was spread the blight of a false emphasis upon rhetoric. Most later poets wrote for an audience, and too often declamation was mistaken for poetry, and the fervors of rhetoric for genius. Ovid, the earliest exponent of these tendencies, was saved by the restraint of Augustan good taste. Not until the age of Nero (54–68 A.D.) was there another significant development of literature, and in this, bombast, epigram, and ‘point’ are dominant. In the period of transition prose writers were occupied with rhetorical treatises and declamatory history, while poets labored with astronomy, astrology, and fables. The *Astronomica* of **Marcus Manilius**, a didactic poem in five books, belongs, by internal evidence, to the reign of Tiberius (14–37 A.D.). Of the life of the author nothing is known. The poem is an exposition of the Stoic belief in the influence of the stars on human affairs, arid in theme, but developed with enthusiasm and relieved by flashes of fancy and occasionally by glimpses of exalted sentiment. Its style is marked by the Roman quality of forceful brevity and in versification it is fluent and correct. From the sixteenth to the eighteenth century Manilius was held in high repute, and now, after some neglect, his struggles with a hopeless subject have drawn a new and not undeserved consideration.

MARCUS MANILIUS

Selection LXX. The Changeless Laws of Nature.

Metre: Dactylic Hexameter, No. 2

LINES 1–6. The unvarying regularity of the movement of the heavenly bodies.

1. *dispositis vicibus*: in orderly succession. *signa*: constellations; the twelve signs of the zodiac, which marked the sun’s apparent annual course through the heavens.

2. *reddere*: *perform*.

3. *nuilis . . . relinqui*: *by the haste of none are any left behind*, i.e., their relative positions never vary.

5. *certam*: *fixed, definite*.

6. *mundo*: *world, universe*. Certain Greek astronomers conceived the universe to be a series of eight transparent spheres, assigned respectively to the fixed stars, the sun, each of the five known planets, and the moon, all of which revolved about the earth as a centre. The celestial region in which no change was possible was bounded below by the moon, the nearest of the heavenly bodies to the earth; in the sublunar realm chance ruled, and all was frail and perishable.

7-16. The mutability of all things earthly.

7. *post excidium Troiae*: Horace imagines that even a second Troy would meet the same fate (*Odes*, III, 3, 61 sqq.):

*Troiae renascens alite lugubri
fortuna tristi clade iterabitur;*

'Troy, reborn with omens ill,
Her cup of woe again shall fill.'

(GLADSTONE)

8. *per orbem*: *around the circle*: understand the symbolism of the Wheel of Fortune, Cicero's *rota Fortunae* (in *Pisonem*, 22).

9. *varie*: *with fickle mind*.

'Who thinks that Fortune cannot change her mind,
Prepares a dreadful jest for all mankind.'

(POPE, *Imitation of Horace's Satire*, II, 2)

10. *oblita*: with *Fortuna*. *refovīt*: *rekindled*.

11. *imperium*: the Roman empire. *Fatis Asiae*: as Greece destroyed Troy, so she herself was crushed by Rome; the conquest was signalized by the destruction of Corinth at the hands of Lucius Mummius in 146 B.C.

12. *saecula*: *ages*.

13. *lustrarīt*: *traversed*. *vario orbe*: *in varied course*; the apparent daily and annual movements of the sun.

14. *mortali lege*: *under the law of death*; with *creata*.

16. *exutas*: *stripped bare*, of their peoples. *variant vicem*: *shift their lot*.

17-22. Only the universe is unchangeable; this is God.

18. *longa dies*: *long lapse of time*; like our 'many a long day.'

19. *motus, cursus*: nominatives; *nor does its movement make them swerve*, etc. *puncto*: i.e., *ne minima quidem parte, in the slightest degree*. The French negative *point* is a survival of this usage.

21. *videre*: perfect indicative.

22. *Deus est*: the passage reaches a climax in the idea that the changeless universe is God. This is sound Stoic theology, which was a sort of compromise between pantheism and theism; God was identical with the universe, and yet was a real being. In many aspects it approximated the Hebraic and Christian conception.

‘Heaven
Is as the Book of God before thee set,
Wherein to read his wondrous works, and learn
His seasons, hours, or days, or months, or years.’

(MILTON, *Paradise Lost*, VIII, 66 ff.)

Selection LXXI. Fate.

Metre: Dactylic Hexameter, No. 2

LINES 1-11. Man's mad passion for getting gain.

1. ‘Why lose we life in anxious care,
To lay in hoards for future years?’

(GAY, *Fables*, II, 16)

3. *senes*: *grown old*. *aevum*: *life*.

4. *perdimus*: sc. *aevum*. *votorum*: *desires*.

5. *victuros agimus semper*: *we always play with the idea of living*; literally, ‘we always play the part of those who intend to live.’ *vivimus*: i.e., really enjoy life. The play upon the two meanings of *vivere* serves Martial for an epigram, Sel. XCIX, No. 6. Shakespeare is witness that ‘living’ is more than ‘life’:

‘And when thou art old and rich,
Thou hast neither heat, affection, limb, nor beauty,
To make thy riches pleasant. What's yet in this
That bears the name of life?’

(*Measure for Measure*, III, 1, 36 ff.)

6. *pauperior*: sc. *eo*.

7. *tantum*: *only*.

8. *Cum*: concessive. *sui*: the rare use of the possessive genitive of the personal reflexive pronoun for the possessive adjective *suus*. *usus*: *necessities*. *natura*: *our nature* (i.e., physical). For the sentiment see Sel. X, 20 sq.

9. *vota*: as in line 4. *ruinae*: depends upon *materiam*. The meaning of the line is that we amass wealth to our own destruction.

'Or, gaining more, the profit of excess
Is but to surfeit, and such griefs sustain,
That they prove bankrupt in this poor-rich gain.'

(SHAKESPEARE, *The Rape of Lucrece*, 138 ff.)

10. *We purchase luxury with our lacre, and by luxury loot ourselves. rapinas*: by a harsh zeugma, object of *eminus*; 'self-robbery' is the pregnant meaning.

11. *census*: *wealth*; literally, the assessment of property made by the censors. *effundere*: *to squander*.

12-22. The Stoic cure for all this unrest is to realize that each one's lot has been fixed by Fate.

13. *deplete*: *empty*; the metaphor in 'to fill life' is extended to the opposite process.

14. *Fata*: the Stoic doctrine of Fate or Necessity (*ἡ ἐμπαράμειν*) was an outcome of Stoic pantheism. Fate was the will of God revealing itself in the reason and law of the universe, — an idea similar in logic to the Calvinistic doctrine of 'predestination.' *orbem*: *world*.

15. *And far-distant circumstances are determined by the ordered events of life*; the doctrine of the unbroken chain of cause and effect.

16. *Nascentes morimur*: i.e., the fact of birth implies the necessity of death, or as Young (*Night Thoughts*, V) puts it, 'Our birth is nothing but our death begun.' *pendet*: *depends upon*;

'And the first morning of Creation wrote
What the Last Dawn of Reckoning shall read.'

(FITZGERALD, *Rubaiyat*)

17. *Hinc*: i.e., from Fate.

18. *artes*: *callings, professions*.

19. *compendia*: *profits*.

20. *carere*: *fail to have*. *dato*: i.e., by Fate.

21. *prendere*: *lay hold on*. *votis*: as in line 4.

22. *Sors est sua*, etc.:

'What fates impose, that men must needs abide,
It boots not to resist both wind and tide.'

(SHAKESPEARE, *3 Henry VI*, IV, 3, 58 f.)

Poetry of the Early Empire: The fabulist *Phaedrus*, 'freedman of Augustus' as the manuscripts have it, was born in Greece, but was brought to Italy while he was still a lad. He flourished under

Tiberius (14-37 A.D.) and seems to have survived the reign of Caligula (37-41 A.D.). In his own words, he polished up the Greek fables that were current under the name of Aesop and turned them into Latin verse:

*Aesopus auctor quam materiam repperit,
Hanc ego polivi versibus senariis.*

To these he undoubtedly added others of his own. Five books of the fables are extant, and it is evident from cross-references that these do not represent his complete work. He wrote in a pure and simple style and his iambic *senarii* are of the earlier type which allowed substitutions in every foot except the last. Phaedrus's claim to recognition is that he was the first to introduce into Latin literature the Aesopian fable as an independent branch of poetry. His versions were widely circulated in prose form during the Middle Ages, and have been immortalized by the more artistic 'beast-dramas' of La Fontaine, his seventeenth century imitator. In English they survive less notably in the fables of John Gay.

PHAEDRUS

Selection LXXII. The Wolf and the Lamb.

Metre: Iambic Trimeter, No. 11

LINE 2. *Superior*: translate by an adverb.

3. *fauce*: *appetite*; what is the figure?

7. *Qui*: equivalent of *quo, how?* old ablative form.

10. *male . . . dixisti*: *tnesis*; cf. French *maudire*.

13. *correptum lacerat*: *seized him and tore*.

Selection LXXIII. The Frogs Ask for a King.

Metre: Iambic Trimeter, No. 11

LINE 1. *liberis*: transferred from *ranae*.

5. *missum quod*: *the fall of which*. *vadi*: *water*.

7. *Hoc*: refers to *genus*.

8. *una*: sc. *rana*.

11. *petulans*: *impudent, saucy*.

12. *omni*: *every sort of*.

17. *fugitant*: *conative*.

Selection LXXIV. The Stag and His Reflection.

Metre: Iambic Trimeter, No. 11

LINE 1. *Laudatis*: sc. *iis*; ablative of comparison with *utiliora*.8. *levi*: *nimble*.9. *ferum*: i.e., *cervum*.14. *quam*: adverb, modifying *utilia*.15. *luctus*: genitive with *quantum*.

Selection LXXV. The Fox and the Crow.

Metre: Iambic Trimeter, No. 11

LINE 2. *serā paenitentiā*: *belated repentance*.8. *foret*: archaic equivalent of *esset*.12. *corvi stupor*: i.e., *corvus stupidus*.

Selection LXXVI. The Ambitious Frog.

Metre: Iambic Trimeter, No. 11

LINE 6. *negarunt*: *said 'No.'*9. *Novissime*: *finally*.

Selection LXXVII. The Mountain in Labor.

Metre: Iambic Trimeter, No. 11

Horace has summed up the story in the *Ars Poetica* in the well-known line (139):

Parturient montes, nascetur ridiculus mus,

which in turn is a version of a Greek proverb.

Poetry of the Neronian Age: The most conspicuous public and literary figure in the reign of Nero was **Lucius Annaeus Seneca** (c. 4 B.C. - 65 A.D.), whose career was marked by spectacular shifts of fortune. Sprung from a distinguished and scholarly family of Corduba, in Spain, and extensively trained in rhetoric and philosophy at Rome, he became a brilliant advocate, and as a senator aroused and barely escaped the enmity of Caligula. Early in the reign of Claudius he was banished to Corsica on an unjust charge of immoral conduct, and languished there in exile until the year 49 A.D., when, through the influence of Agrippina, mother of young Nero, he was recalled and established as tutor of the future emperor. From this time his fortunes were linked with Nero's. He grew in honor, wealth, and power, and for five years after Nero's accession to the throne was his

acknowledged confidant and guide. But gradually his influence weakened. With cautious foresight, in the year 62 he sought unavailingly for obscurity in retirement, and three years later was charged with complicity in the conspiracy of Piso and forced to commit suicide. Seneca was a voluminous and significant writer of scientific and moral treatises in prose, and the chief poet of his age. Besides some epigrams of minor importance, ten notable tragedies are associated with his name, though one of them, the *Octavia*, appears from internal evidence to be the work of a later poet. This is concerned with the pathetic fate of Nero's wife, and is the only extant example of a Roman historical tragedy (*fabula prœterita*). The other nine plays — *Hercules Furens*, *Troades*, *Phœnissæ*, *Medea*, *Phœdra*, *Oedipus*, *Agamemnon*, *Thyestes*, *Hercules Octavus* — are unique specimens of Roman tragedy adapted from the Greek, and exemplify for the first time the five-act rule of composition, which, formulated by Horace in the *Ars Poetica*, became after Seneca a literary tradition. These tragedies are all conspicuously lacking in dramatic action, and from the custom of the period were designed, believably, merely for public reading (*recitatio*). In point of plot, character, and dialogue they are little more than rhetorical travesties of their Greek originals. Beauty, dignity, and pathos are replaced by the artificial splendors of brilliant declamation, sparkling epigram, and sensational realism. Their influence upon the dramatic literature of Italy, France, and England, though distorting, has been widespread and profound.

Selection LXXVIII. The Coming of Dawn.

Metre: Anapaestic Dimeter, No. 6

LINE 1. *rara, languida*: asyndeton; as dawn deepens, the stars are fewer (*rara*), and shine faintly (*languida*).

'At whose sight all the stars
Hide their diminished heads.'

(MILTON, *Paradise Lost*, IV, 34 f.);

'And Phoebus in his Chaire
Ensaffroning Sea and Aire
Makes vanish every Starre.'

(W. DRUMMOND, *Song*)

prono mundo: *in the sinking sky*. Heaven, studded with the fixed stars, is thought of as a great hollow sphere which revolves daily

from east to west about the earth; at dawn the stars still visible are approaching the western horizon.

2. *nox victa*: the imagery constantly recurs in poetry; Horace, *Odes*, III, 21, 24: *Dum rediens fugat astra Phoebus*;

'Wake! For the Sun who scatter'd into flight
The Stars before him from the Field of Night.'

(FITZGERALD, *Rubaiyat*);

'The day begins to break, and night is fled,
Whose pitchy mantle over-vail'd the earth.'

(SHAKESPEARE, *1 King Henry VI*, II, 2, 82 f.)

vagos ignes: the planets.

4. *cogit nitidum agmen*: *presses upon the rear of the starry host*, continuing the military metaphor; *agmen cogere*, 'to close the column,' as with a rear-guard, seems here to imply hostile pursuit. *Phosphoros*: Greek synonym of Lucifer ('Light-bringer'), the morning star, heralding the advance of the sun.

5. *signum glaciale*: *Ursa Maior* (Great Dipper), a northern (*glaciale*) constellation.

6. *lucem*: of the new day. *verso temone*: the constellation has completed its apparent revolution around the North Star; it was called also, from its shape, the Wagon (*Plaustrum*), hence *temone*, *tongue*, and the later designation of "Charles's Wain." *vocat*: *hails*.

7. *caeruleis*: *azure*, because the steeds of Phoebus mount from the sea.

8. *Titan*: the Sun-god Helios. *Oeta*: rugged mountains in southern Thessaly, northwest of Thebes, where the scene is localized, and therefore an inaccurate detail of the picture; but the poet is content with the pictorial effect.

9. *Cadmeis incluta Bacchis*: *famed for Cadmean bacchantes*; Cadmus, king of Thebes, was the grandfather of Bacchus; *Bacchis*, from *Baccha*.

10. *aspersă die*: *flooded with light*.

11. *Phoebe soror*: Phoebe, the Moon-goddess.

12. *Labor*: personified, *Toil*.

13. *agitat*: *arouses*.

14. *gelidâ cană pruinâ*: *white with frosty rime*.

15. *dimisso*: from the folds. *carpit*: *gathers*.

17. *nondum rupta*: i.e., by the budding horns; the stage described in Horace's *frons turgida cornibus*, *Sel. L*, 4.

18. *vacuae*: *emptied*; logically with *ubera* (hypallage).

20. *petulans*: *wanton, playful*.

21. *pendet*: the subject is *Thracia paelex* (24), the nightingale.
stridula: *shrill-voiced*.

'It is the hour when from the boughs
The nightingale's *high note* is heard.'

(BYRON, *Parisina*, I)

As the name suggests, the nightingale's famous song is heard usually at night, not at dawn;

'The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.'

(SHAKESPEARE, *Merchant of Venice*, V, 1, 104 ff.)

Yet Drummond of Hawthornden, the Scotch poet, hailing 'Phoebus,' cries,

'The Nightingalles thy Comming each where sing.'

(*Song*)

22. *pennas tradere*: *to spread her wings*.

23. *nidos*: by metonymy, *her young*.

24. *Thracia paelex*: Philomēla, whom Tereus, king of Thrace, violated (*paelex*), was changed into a nightingale. *turba*: *chorus*, of birds in general.

25. *confusa sonat*: *sing riotously*; *confusa*, cognate accusative.
murmure: *voices*.

26. An anapaestic monometer (half-line). *testata*: *heralding*.

'Sweet is the breath of Morn, her rising sweet,
With charm of earliest birds.'

(MILTON, *Paradise Lost*, IV, 64 f.)

The English poets never tire of tribute to the lark as the messenger of dawn; see Shakespeare's exquisite lyric (*Cymbeline*, II, 3) beginning:

'Hark, hark! the lark at heaven's gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lies.'

27. *dubius*: *at the risk of*, with *vitae*.

29. *Hic*: a fisherman. *exesis*: by the waves.

30. *deceptos*: *buffed*, by fish that have taken the bait, but not the hook.

31. *instruit*: *baits (again)*. *suspensus*: *excitedly*.

32. *praemia*: *his catch*.

33. *linea*: *nominative*.

Selection LXXIX. Sleep.

Metre: Anapaestic Dimeter, No. 6

LINE 3. *pars melior*: different is Thomson's view!

'Is there aught in sleep can charm the wise?

To lie in dead oblivion, losing half

The fleeting moments of too short a life.'

(*Summer*, 71 ff.)

4. *volucres*: on Athenian funeral vases Sleep and Death are pictured as winged youths. *genus Astraee*: *son of Astraea*. Sleep is usually represented as the son of Nox: Astraea, goddess of Justice, moreover, was a *virgo* (see Sel. XXXIII. 3. and note). Perhaps because Sleep is impartial (cf. line 10), he is here represented fancifully as 'Justice-born.'

5. *frater Mortis*: this kinship of Sleep and Death is one of the oldest (cf. *Iliad*, XVI, 672) and the commonest fancies in poetry and art. See the opening lines of Shelley's *Queen Mab*:

'How wonderful is Death,

Death, and his brother Sleep!'

and Daniel's,

'Care-charmer Sleep, son of the Sable Night,

Brother to Death, in silent darkness born.'

(*To Delia*)

6. *miscens falsa*: in dreams.

7. *auctor*: *prophet, foreteller*. Even among the more intelligent Greeks and Romans there was a deep-seated belief in the prophetic character of dreams, and many books were written upon their proper interpretation.

10.

'The poore man's wealth, the prisoner's release,

Th' indifferent judge betwene the high and low.'

(SIR PHILIP SIDNEY, *Astrophel and Stella*, XXXIX)

11. *leti*: with *pavilum*.

12. *longam discere noctem*: i.e., from the briefer mystery of sleep we learn of death.

'Ah, with what subtle meaning did the Greek

Call thee the lesser mystery at the feast

Whereof the greater mystery is death!'

(LONGFELLOW, *Sleep*)

13. *fessum*: sc. *Herculem*, the hero of the play, who has slain his wife and children in a fit of madness and now lies exhausted in sleep.

14. *preme devinctum*: *hold him fast bound*.

15. *indomitos*: i.e., hitherto; he has now been vanquished by Sleep.

17. *mens pristina*: i.e., sanity.

Selection LXXX. Grief Too Deep for Tears.

Metre: Iambic Trimeter, No. 11

LINE 1. *Phrygiae*: *Phrygian (Trojan) women*; *turba*: vocative in apposition.

2. *pectus*: Greek accusative with *tansae*, a passive with reflexive (middle) force. *effuso fletu*: *with streaming tears*.

3. *Levia*: sc. *mala*. The position is highly emphatic; *light are the ills that*, etc.

4. *flenda*: *those that can draw forth tears*. The thought is that only light sorrow finds relief in tears; so Hermione (*The Winter's Tale*, II, 1, 110 ff.) protests:

‘But I have
That honourable grief lodged here which burns
Worse than tears drown.’

modo: *just now*, in contrast with *olim*.

5. *olim*: i.e., when Hector died. *ferus*: substantive: i.e., Achilles.

6. *mea*: a pathetic exaggeration (hyperbole); Hector's body becomes, rhetorically, her own.

7. *Peliacus*: with allusion to Achilles, who was reared by the centaur Chiron on Mt. Pelion in Thessaly. *axis*: by metonymy, *chariot*. *pondere Hectoreo*: the familiar incident is recorded by Vergil, *Aeneid*, I, 483 sq.:

*Ter circum Iliacos raptaverat Hectora muros,
exanimumque auro corpus vendebat Achilles.*

8. **Tunc**: closely with the participles. *quodcumque accidit*: *whatever happens (now)*.

9. **sine sensu**: *without feeling, unmoved*.

‘The tempest in my mind
Doth from my senses take all feeling else
Save what beats there.’

(SHAKESPEARE, *King Lear*, III, 4, 12 ff.)

10. *erepta Danais*: rescued from the Greeks; i.e., by death.

11. *hic*: the boy Astyanax, her last remaining bond, who is fancied with her upon the stage. *animos*: purpose.

13. *tempus aerumnae addidit*: i.e., anxiety for him forces me still to live.

15. *nihil timere*: i.e., not to shrink from death; in explanatory apposition with *fructum*. The Stoic remedy for crushing ills was suicide. *prosperis rebus locus*: chance for happiness; *rebus*, a loose dative of purpose instead of the more regular objective genitive.

16. *ereptus*: sc. *est*. *dira*: sorrow; sc. *sed* (adversative asyndeton). *quâ veniant*: a way to reach me, in the person of my child.

17. *speres*: indefinite second person.

Selection LXXXI. Far from the Madding Crowd.

Metre: Iambic Trimeter, No. 11

LINE 2. After the negative, *-que* is logically *neque*. *priscos*: with allusion to the ideal happiness of the Golden Age; see Sel. XXXIII, 3, and note.

'Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?'

(SHAKESPEARE, *As You Like It*, II, 1, 2 ff.)

3. *moenibus*: i.e., of the city.

4. *Non illum*, etc.: in similar vein Cowper moralizes (*Retirement*):

'Calls him away from selfish ends and aims,
From what debilitates and what inflames,
From cities humming with a restless crowd,
Sordid as active, ignorant as loud,
Whose highest praise is that they live in vain,
The dupes of pleasure, or the slaves of gain.'

6. *aura*: fickle favor; as in Horace's *aurae popularis* (*Odes*, III, 2, 20), the common metaphor. Political ambition is under indictment.

7. *non pestilens invidia*:

'And all the while
Without an envious eye
On any thriving under Fortune's smile.'

(CHARLES COTTON, *The Retirement*)

fragilis: inconstant, perishable.

8. *imminens*: eager for.

9. *fluxas*: transient.

11. *edax livor*: *gnawing envy*.

12. *sata*: i.e., *nata*.

13. *consciūs*: *from guilty conscience*. *pavet*: the familiar idea that 'Conscience does make cowards of us all' (*Hamlet*, III, 1, 83).

14. *verba fingit*: *coin false words*. *tegi*: *to be sheltered*; i.e., *to have a palace with*, etc.

15. *dives*: substantive. *trabes multo auro*: for *trabibus multum aurum* (hypallage). *trabes*: *rafters, ceiling*; see Sel. V, 10, and note. *insolens*: *in his pride*.

16. *suffigit*: literally, 'fasten beneath,' here *cover*.

17. *inundat*: *drench*. The implication of the passage is that men through inordinate desires are led to wasteful sacrifice. *fruge sacra*: *sacred meal*; the *salsae fruges* of Vergil (*Aen.* II, 133), the salted meal which was sprinkled upon the victim's head before a sacrifice.

18. *centena*: i.e., a hecatomb, a great sacrifice; as at times in poetry, the distributive for the cardinal numeral. *summittunt*: i.e., *to the sacrificial axe*.

20. *innocuus*: *guiltless*, of bloodshed and the sins that cause it. *tantum feris*: emphatic in contrast to *nivei boves* (18).

22. *niveo*: *cold*. *Iliso*: the river Ilissus in Attica.

23. *Alpei*: the chief river of the Peloponnese, rising in Arcadia. *legit*: *skirts*.

24. *metatur*: *treads, traverses*.

25. *Lerna*: a river and marsh in Argolis. *vado*: *waters*.

28. *vagi*: *meandering*.

32. *A hurrying brook murmurs its sweet song*.

33. *silvis*: i.e., *arboribus*. *compescunt*: *allay*. *poma*: *fruit*.

34. *fraga*: *berries*, literally, 'strawberries' (Fr. *fraises*).

35. *Regios luxus procul*, etc.: *his passion is to flee afar the luxury of kings*.

'To them the deep recess of dusky groves,
Or forest where the deer securely roves,
The fall of waters, and the song of birds,
And hills that echo to the distant herds,
Are luxuries excelling all the glare
The world can boast, and her chief favourites share.'

(COWPER, *Retirement*)

36. *sollicito*: causative epithet; gold is 'worrisome.'

37. *iuvat*: sc. *illum*, the lover of the country.

39. *secura*: not a synonym of *tuta*, but in its original sense of *care-free* (*se(d)* = *sine* + *cura*); a transferred epithet. *duro toro*: compare Shakespeare's,

'Weariness
Can snore upon the flint, when vesty sloth
Finds the down pillow hard.'

(*Cymbeline*, III, 6, 33 ff.)

versantem: i.e., in physical discomfort, though with mind at rest he sleeps soundly.

40. *furta*: *stolen love*.

41. *multiplici*: *labyrinthine*. *timens*: as a guilty paramour.

43. *Hoc equidem reor*, etc.: the thought reverts to the sentiment of line 2.

44. *mixtos*: (*when men*) *kept company with*.

Selection LXXXII. Medea Reproaches Faithless Jason.

Metre: Iambic Trimeter, No. 11

LINE 1. *non est novum*: Medea had fled with Jason from Colchis, and from Ioleos, Jason's home, to Corinth, which is now the scene of her fortunes.

2. *causa fugiendi*: Creon, king of Corinth, had ordered her banishment, while Jason was the accepted lover of the princess Creusa.

4. *penatibus*: *home*. *quam*: the preceding verbs suggest the antecedent.

5. *Phasin*: a river of Colchis.

7. *perfudit arva*: the inaccuracy of rhetoric: her brother Absyrtus was murdered at sea.

8. *fauces*: *narrows*; *accusative*; *sc. num monstras?*

9. *regum manum*: the Argonauts.

'The wondred Argo, which in venturous preece
First through the Euxine seas bore all the
flowr of Greece.'

(SPENSER, *Faerie Queene*, II, 12, 44)

10. *adulterum*: *sc. i.e.* *Symplegadas*: the 'clashing rocks' at the entrance of the Black Sea.

'Harder beset
And more endangered than when Argo passed
Through Bosphorus betwixt the justling rocks.'

(MILTON, *Paradise Lost*, II, 1016 ff.)

11. *Iolcon*: in Thessaly, the scene of the crime mentioned in lines 27 sq. *Tempe*: a valley famous for its beauty; neuter accusative plural.

14. *nec das*: *yet give no place*. *Eatur*: *sc. a me*. *Regius gener*: a sneering allusion to Jason.

16. *paelicem*: *mistress*; with bitter irony she designates herself.

18. *saxo*: *stone dungeon*.

19. *minora meritis*: with irony. *ingratum caput*: *ungrateful man* (metonymy); vocative.

20-28. Medea recounts her services to Jason.

'And therein all the famous history
Of Jason and Medaea was ywritt;
Her mighty charmes, her furious loving fitt;
His goodly conquest of the golden fleece,
His falsed fayth, and love too lightly flitt.'

(SPENSER, *Faerie Queene*, II, 12, 44)

20. *animus*: *sc. tuus*.

21. *hostis subiti*: the warriors who sprang fully armed from the sowing of the dragon's teeth.

22. *miles*: used collectively.

23. *spolia*: *fleece*. *Phrixei arietis*: the ram which carried Phrixus safely oversea was sacrificed to Zeus in Colchis, and its golden fleece was deposited in the grove of Ares (Mars).

24. *lumina*: *eyes*.

25. *insomne monstrum*: the sleepless dragon, which guarded the Golden Fleece. *fratrem neci*:

'Into as many gobbets will I cut it
As wild Medea young Absyrtus did.'

(SHAKESPEARE, *2 Henry VI*, V, 2, 58 f.)

Medea murdered her brother and threw the pieces of his body into the sea, hoping that her father would be moved to stay his pursuit and gather them up.

26. *non semel factum scelus*: *more than one crime was committed*; an artificial way of stating that the murder of Absyrtus led to other sins.

27. *natas*: of Pelias, the usurping uncle of Jason. *fraude deceptas mea*: Medea by magic arts restored old Aeson to youth; when the daughters of Pelias requested a like service for their father, she instructed them to boil his mutilated body in a cauldron, and treacherously withheld the magic for ensuring the success of the experiment.

28. *revicturi*: from *revivo*.

29. *Per*: in an adjuration, *by*. *spes*: sc. *tuas*. *liberum*: there were two; by killing these, Medea struck her final blow at Jason. *certum larem*: *the safety of thy hearth*.

30. *manus*: i.e., *meas*. *pro te*: *to do thee service*.

33. *miserere*: *be merciful*, used absolutely. *redde . . . vicem*: *since thou art fortunate, make some return to me, I pray*.

35. *ex opibus illis*: with *nil* (38). *Scythae*: loosely, the Colchians.

36. *agunt*: *brought*.

37. *quas*: i.e., *et eas*.

38. *ornamus auro nemora*: rhetorical allusion to the Golden Fleece.

40. *tibi patria cessit*: scanned $\cup\cup\acute{\cup}\cup\cup\angle'_$, or possibly $\cup\cup\angle/\cup\cup\angle/_$. *pater*: Aëtes.

Selection LXXXIII. My Mind to Me a Kingdom Is.

Metre: Glyconic, No. 18

LINE 1. *vos*: the brothers Atreus and Thyestes, sons of the Pelops whose bloody line supplied many of the themes of Greek tragedy.

2. *alternis dare*: *shed in turn (each other's)*.

4-5.

'Give ear, ambitious Princes! and be wise;
Listen, and learn wherein true greatness lies.'

(GEORGE GRANVILLE, *An Imitation*)

8. *nota*: *badge, crown*.

10. *posuit*: i.e., *deposuit*.

13. *numquam*: with *stabilis*.

15. *fodit*: *uncarths*. An allusion to the rich mines of Spain (gold, lead, copper) and Britain (lead, iron, tin).

16. *Tagus*: a principal river of Spain, noted for its golden sands.

18. *Libycis*: Africa (*Libya*), long the principal source of Rome's grain supply, was proverbial in literature for rich harvests.

19. *fervens*: because in Africa. *area*: *threshing-floor*; a flat circular area with a paved or artificially hardened surface, on which grain was trodden out (*terit*, 18) by cattle.

20. *tuto loco*: the Stoic altitude of *virtus*.

21. *infra se*: to the ideal Stoic sage the only things that mattered in life were virtue and vice, worldly possessions and all other supposed blessings were negligible (*ἀδιάφορα*).

24. *Mens bona*: *the virtuous mind*. The Stoics exalted pure reason and counted all emotions diseases of the soul. The sage through virtue becomes a king.

'It is the mynd that maketh good or ill,
That maketh wretch or happie, rich or poor.'

(SPENSER, *Faerie Queene*, VI, 9, 30);

'The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven.'

(MILTON, *Paradise Lost*, I, 254 f.);

'Know then this truth (enough for man to know),
"Virtue alone is happiness below."'

(POPE, *Essay on Man*, IV)

26. *inertibus*: *ineffectual, unavailing*.

28. *Parthus*: Parthian horsemen showered the enemy with darts, and in retreat shot their arrows backward; the 'Parthian arrow' is proverbial.

30. *sternere*: with *est opus*.

32.

'Who to himself is law, no law doth need,
Offends no law, and is a king indeed.'

(CHAPMAN, *Bussy D'Ambois*, II, 1)

34. *aulae*: literally, 'palace,' by metonymy, *princely power*.
culmine lubrico:

'Forbear, you things
That stand upon the pinnacles of state,
To boast your slippery height!'

(BEN JONSON, *Sejanus*, V, 10);

'They that stand high have many blasts to shake them;
And if they fall, they dash themselves to pieces.'

(SHAKESPEARE, *King Richard III*, I, 3, 259 f.)

42. *plebeius*: *an obscure*.

Selection LXXXIV. The Death of Cato.

Metre: Elegiac Couplet, No. 3

LINE 1. *victis partibus*: concessive.

2. *Catō*: M. Porcius (great-grandson of the famous censor), an ardent and high-minded Stoic, who supported Pompey's cause, and after Caesar's victory at Thapsus (46 B.C.) committed suicide. Both friend and foe contrived to clothe his name with glory. He is a

principal hero in Lucan's epic the *Pharsalia* (see Sel. LXXXIX), and the subject of a tragedy by Addison. *te non potuit*:

'Her last good man dejected Rome adored,
And honoured Caesar's less than Cato's sword.'

(POPE's *Prologue to Addison's Cato*)

Selection LXXXV. Tribute to the Pompeys.

Metre: Elegiac Couplet, No. 3

LINE 1. *orbem*: sc. *terrarum*.

2. *rursus*: contrasts *victor* and *victus*. *iacet*: *lies buried*.

3. *male tecta*: Cn. Pompeius Magnus, treacherously murdered as he was landing in Egypt, was miserably buried on the sandy coast.

4. *filius*: Gnaeus, the elder son, was killed in Spain shortly after the battle of Munda (45 B.C.).

5. *Sexte*: the younger son, who also fought at Munda, but escaped death and capture; later he became master of the sea, and gained possession of Sicily. Defeated by Octavian's fleet, he fled to Lesbos and from there to Asia where he was put to death in 35 B.C.
ruina: *downfall*, of the house (family).

Selection LXXXVI. The Immortality of Verse.

Metre: Elegiac Couplet, No. 3

LINE 1. *annosa vetustas*: *long lapse of years*.

2. *vertat*: i.e., *evertat*.

3. *montes*: *towering piles*, i.e., huge buildings.

4. *canas*: *hoary*; a conjectural reading Baehrens for *calidas* of the manuscript.

5-6. Horace elaborates the idea in the famous ode beginning, *Eregi monumentum aere perennius* III, 30. Compare the closing lines of Drayton's sonnet (*Idea's Mirrour*, XLIV):

'Ensuing ages yet my rhymes shall cherish,
Where I entombed, my better part shall save;
And though this earthly body fade and die,
My name shall mount upon Eternity';

Herrick (*On Himself*):

'Live by thy Muse thou shalt; when others die
Leaving no Fame to long Posterity;
When Monarchies trans-shifted are, and gone;
Here shall endure thy vast Dominion.'

5. *vacat*: sc. *morte*.

Selection LXXXVII. The Glory That Was Greece.

Metre: Elegiac Couplet, No. 3

LINE 1. *succisa*: *mown down*.

2. *concidit*: Greece was reduced to a Roman dependency after 146 B.C.

3. *Fama manet*:

‘Fair Greece! sad relic of departed worth!

Immortal, though no more; though fallen, great.’

(BYRON, *Childe Harold*, II, 73)

4. *sacra*: *sc. Graecia*.6. *infelix*: nominative.

Poetry of the Neronian Age: Marcus Annaeus Lucanus (39-65 A.D.), grandson of Seneca, the rhetorician, and nephew of the younger Seneca, was the third member of the talented Spanish family of the *Annaei* to win literary renown at Rome. Another uncle was the Gallio of the New Testament, governor of Achaia, before whom St. Paul was accused (*Acts*, XVIII, 12). Born at Corduba and brought to Rome in infancy, Lucan developed into a precocious schoolboy and achieved early distinction in the higher studies of rhetoric and philosophy. At the age of twenty-one he made a literary sensation by declaiming a panegyric upon the emperor during the festival of the Neronia, and won first the favor, and then the displeasure, of Nero by the manifestation of his brilliant talent. At heart an ardent, but in the end unwise, Republican, he became a ringleader in the Pisonian conspiracy, and upon the discovery of the plot was driven with other notable victims to suicide. Unlike his famous uncle, he met the crisis with piteous weakness, and died miserably at the age of twenty-six, a youthful prodigy crowned with the halo of a cruel fate. His only extant work is an historical epic, traditionally entitled the *Pharsalia*, dealing with the civil war between Caesar and Pompey. The poem, in ten books, closes with an account of Caesar's activities in Egypt and was probably left unfinished. Caesar is the actual hero, though the poet's sympathy is all with Pompey, Cato, and the cause of ‘freedom.’ In the choice and treatment of his subject Lucan was boldly original, but unfortunate. The actualities of recent history left no room for imagination, and the glamour of epic was replaced by the glitter of rhetoric. His style is tense with apothegm and hyperbole, while tedious speeches, overloaded descriptions, and bombastic declamation crowd out simple narrative. The

epic machinery is operated by Stoic Necessity or Fate — the gods are no more. By many of his countrymen Lucan was regarded as a second Vergil, and later he had much unmerited prestige in England. His merits and his faults are chiefly those of rhetoric; his true gifts were not the poet's, but the orator's.

Selection LXXXVIII. Comparison of Pompey and Caesar.

Metre: Dactylic Hexameter, No. 2

LINE 1. priorem: i.e., *superiorem*.

2. parem: *rival*. After tracing the growing rivalry of the two contestants, Lucan thus briefly declares that the world is not big enough for both. Compare Shakespeare (*1 King Henry IV*, V, 4, 63 ff.):

'I am the Prince of Wales; and think not, Percy,
To share with me in glory any more;
Two stars keep not their motion in one sphere;
Nor can England brook a double reign,
Of Harry Percy and the Prince of Wales.'

Quis: i.e., *uter*, in accurate usage.

3. nefas: *sc. est*. As the poet proceeds to show, the cause of each had lofty sanction; he nevertheless reveals himself an ardent Pompeian. **magno:** emphatic. **quisque:** for *uterque*. **tuetur:** *justifies*.

4. *The gods favored the victorious cause, but Cato, the vanquished.* A famous line, upon which George Granville naïvely comments:

'The Roman wit, who impiously divides
His hero and his gods to different sides,
I would condemn, but that, in spite of sense,
Th' admiring world still stands in his defence.'

(*Essay upon Unnatural Flights in Poetry*)

But the Stoics did not hesitate to compare their ideal wise man with the gods; see Seneca, *de Providentia*, VI, 6: *forte fortiter: hoc est quo deum anteceditis: ille extra patientiam malorum est, vos supra patientiam*.

'Though Cato shines in Virgil's epic song,
Prescribing laws among the Elysian throng;
Though Lucan's verse, exalted by his name,
O'er gods themselves has raised the hero's fame.'

(J. HUGHES, *Verses to the Author of the Tragedy of Cato*)

Catoni: see Sel. LXXXIV, 2, and note, and Sel. LXXXIX.

5. pares: *equally matched*. **alter:** Pompey.

6. in senium: *toward decay*. The action of the poem begins with Caesar's crossing of the Rubicon, Jan. 49 B.C.; Pompey conse-

quently, born in 106 B.C., was only 57, and Caesar, born probably in 100, was in his fifty-first year. *longo usu*: Pompey returned from the East early in 61 B.C. *togae*: the garb of civil life.

7. *dedidicit ducem*: *had unlearned the (part of) general*. *famae*: *applause*, of the people.

8. *dare*: the first of a series of historical infinitives; these give to the narrative the rhetorical effect of vividness, and are metrically convenient. *popularibus auris*: *by the breeze of popular favor*; see Sel. LXXXI, 6, and note.

9. *sui theatri*: Pompey's theatre, notable as the first stone theatre erected in Rome, was opened in 55 B.C.; considerable remains still exist.

10. *multum credere*: *relied much upon*.

11. *Stat*: *lingers*.

12-19. In an elaborate simile Pompey is likened to an aged oak-tree, as below (27-33), Caesar is compared to a thunderbolt. The imagery is apt, but is made ineffective by the writer's unhappy tendency to overdescribe.

13. *exuvias veteres*: an allusion to the primitive custom of hanging upon an oak-tree the spoils taken from the enemy; cf. Vergil, *Aeneid*, X, 423: *Hæc arma exuviasque viri tua quercus habebit*.

14. *nec*: with *haerens*.

15. *fixa est*: *stands firm*. *nudos*: the tree is dead.

17. *Euro*: *blast*; literally, the southeast wind.

19. *colitur*: *is revered*.

20. *nescia*: with the infinitive; see Sel. XXXVII, 10, and note.

21. *pudor*: *sc. eius erat*. *non vincere*: construe as a nominative in the predicate.

22. *acer et indomitus*:

'Alas! thou know'st not Caesar's active soul,
With what a dreadful course he rushes on
From war to war: in vain has nature formed
Mountains and oceans to oppose his passage;
He bounds o'er all, victorious in his march;
The Alps and Pyreneans sink before him,
Through winds and waves and storms he works his way
Impatient for the battle.'

(ADDISON, *Cato*, I, 3)

quoque: i.e., *quo + que*. *vocasset*: iterative subjunctive.

23. *ferre*: again a series of historical infinitives. *temerando parcere ferro*: *shrank from staining his sword*.

24. *instare*: *pressed, made the most of.*

25. *impellens*: *overthrowing.*

27. *expressum ventis*: *forced out by the winds.* In the theory of ancient scientists, lightning and thunder resulted from the collision of clouds brought about by the winds: see Lucretius, VI, 96 sqq.:

*tonitru quatiuntur caerulea caeli
propterea quia concurrunt sublime volantes
aetherae nubes contra pugnantibus ventis.*

In a more tasteful development of the simile, this 'learned' detail and most of lines 31-33 would have been omitted, since observable phenomena, and not the explanation of them, are properly the basis of the comparison.

28. *impulsi*: *smitten.*

29. *emicuit, rupit*: *gnomic perfects.* *diem*: for *caelum*, 'heaven,' according to a characteristic usage of Lucan.

30. *praestringens lumina*: *blinding the eyes.*

31. *in sua templa furit*: *its rage is first directed against the quarter (templa) whence it sprung, scilicet.* *nulla materia*: *no solid matter, i.e., only air and clouds.* *exire*: i.e., *ex templis suis.*

32. Poets are fond of *que . . . que*, both . . . and. *revertens*: the theory was that lightning, after causing havoc on earth, returned to the sky.

Selection LXXXIX. Cato's Resolve.

Metre: Dactylic Hexameter, No. 2

LINE 1. *illi*: M. Iunius Brutus, later the tyrannicide, nephew of Cato and follower of Pompey. In Lucan's story, he had stolen in the secrecy of night to Cato's home, and with much rhetoric urged him to take up the sword against Caesar.

3. *nefas*: *sc. esse.*

'From hence, let fierce contending nations know
What dire effects from civil discord flow.'

(ADDISON, *Cato*, II, 1)

4. *trahunt*: *leads.*

'Fate holds the strings, and men like children, move
But as they're led: success is from above.'

(GEORGE GRANVILLE, *Heroic Love*, V, 1)

secura: in the predicate, *fearlessly.*

'Virtue may be assailed, but never hurt,
Surprised by unjust force, but not enthralled.'

(MILTON, *Comus*, 589 f.)

5. **crimen erit superis**: *the blame will be the gods'*, i.e., not mine. The Stoic idea was that God wrote the decrees of Fate, but was himself ever bound by them; see Seneca, *de Providentia*, V, 8: *ille ipse omnium conditor et rector scripsit quidem fata, sed sequitur; semper parat, semel iussit. et me: even me. nocentem*: *guilty*, of the crime of civil war.

6. **valet**: *can steel himself*. **cadentem**: with both *sidera* and *mundum* ('world of heaven').

7. **cum**: with conditional force. **ruat arduus aether**: see 'Sel. XXXV, 3, and note.

8. **labet**: *should totter*. **mixto . . . mundi**: *beneath the mingled mass of the collapsing world*.

9. **tenuisse**: sc. *calat*: here and below (*inseruisse*, 17, *tenuisse*, 18), as often in poetry, the perfect infinitive (after the analogy of the Greek aorist) becomes the practical equivalent of the present. The whole phrase is a variation of the proverbial expression, *compressis manibus sedere*, 'to sit with folded hands'; cf. Livy, VII, 13, 7: *cur veteranus dur, fortissimus bello, compressis, quod aiunt, manibus sedeat?* **furorem**: *madness*, of civil war. **gentes ignotae**: Pompey as the *de facto* head of the Roman commonwealth commanded the various resources of its widespread power.

10. **Hesperium**: *western*; in the Roman poets Hesperia (*Ἑσπέρα*, 'evening', the 'Land of the West,' is, from the viewpoint of Greece, Italy.

11. **sidere**: *sky, clime*.

12. **furorem**: not as above—line 9—the madness of civil war, but the madness of refusing to participate in it! The *ut*-clause which follows is explanatory.

13. **moturā . . . cadat**: the order is: *ut Roma clade Dahae Getasque motura, secuta me, cadat*. **motura**: i.e., disaster at Rome will affect even the far-off barbarian peoples. **Dahas**: a people who dwelt east of the Caspian Sea. **Getas**: a Thracian people, who in their later home north of the Danube were known to the Romans as the *Daci*.

15. **longum producere funus**: *to march a long funeral procession*.

16. **ipse dolor**: *his very grief*. **atris**: not simply 'smoky,' but from the association with death, *dismal*.

17. *constructo aggere busti*: translate *aggere*, in the ablative absolute, as if a dative; *to the high-heaped wood of the pyre*.

18. *ipsum*: i.e., *parentem*; sc. *iuvat*. *tenuisse*: *to apply*.

20. *Libertas*:

'Do thou, great liberty, inspire our souls,
And make our lives in thy possession happy,
Or our deaths glorious in thy just defence.'

(ADDISON, *Cato*, III, 5);

'And let me perish, but in Cato's judgment,
A day, an hour, of virtuous liberty
Is worth a whole eternity of bondage.'

(*Ibid.* II, 1)

prosequar: *follow to the grave*.

Selection XC. Pompey's Dream.

Metre: Dactylic Hexameter, No. 2

LINE 1. *nox*: August 8, 48 B.C., the last night before the battle of Pharsalus.

2. *vana imagine*:

'I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but *vain fantasy*.'

(SHAKESPEARE, *Romeo and Juliet* I, 4, 96 ff.)

3. *Pompeiani theatri*: see Sel. LXXXVIII, 9, and note. *visus*: sc. *est*.

4. *innumeram*: the epithet is transferred from *plebis*. *effigiem*: *a vision*.

5. *adtolli*: depending upon an *audire* supplied from *cernere*.

6. *cuneos*: '*the benches*,' i.e., the seated spectators; literally, the wedge-shaped blocks (*cuneus*, 'wedge') of seats in the semi-circular Roman theatre, determined by the radiating stairs.

7. *qualis*: establishes a parallel between the ovation just described, and that received upon the occasion of his first triumph, noted below.

8. *olim*: *long before*. *cum iuvenis*: construe with *sedit*, 13. *primi triumphi*: over Africa, probably in 79 B.C.; if so, he was then in his twenty-seventh year.

9. *post domitas gentes* . . . *pacato* (11): a blundering allusion to the achievements which won for him the second triumph (i.e., over Spain) in 71 B.C. *Hibêrus*: the river Ebro in Spain.

10. Sertorius: a Marian leader, who after Sulla's return from the East in 83 B.C. fled to Spain, and there made stubborn resistance to the Roman power. He was assassinated in 72 B.C. *impulit: set in motion. arma: sc. post domita.*

11. *vespere: the West, i.e., Spain. purā venerabilis . . . togā:* the order is: *aeque venerabilis purā togā quam currus ornante togā: no less worshipful in his plain white toga than the would have been in the robe that decks the triumphal car.* Pompey's first triumph was highly irregular, since he had held no office that carried with it *imperium*. Lucan's rhetoric implies that he was granted the triumph, but not all of the triumphal insignia.

12. *currus: generalizing plural: the triumphal car. toga: the purple embroidered robe of the triumphator.*

13. *sedit: i.e., in curru triumphali. adhuc Romanus eques: as a simple Roman knight.* The phrase is copied from Livy (*Periochae*, LXXXIX), where it is stated that Pompey was at this time twenty-four years old; if this is true (as some think), he triumphed not in 79 B.C., but in March, 81. *seu: introducing a series of three (sive, 15 . . . seu, 17) supposed reasons for the visitation of the dream. bonorum: prosperity.*

14. *anxia: sc. quies from line 16, in the sense of dreaming thought. venturis: coming events.*

15. *ambages: trick, deception. contraria: object of vaticinata; the familiar superstition that 'dreams go by contraries' was a sober belief of some of the ancients.*

17. *vetito: dative, sc. Pompeio. ultra: again, in the future.*

18. *sic: i.e., in dreams.*

19. *nullas: logically with tuba.*

20. *Crastina dira quies: tomorrow's night of horror, after the battle. maestā: i.e., haunted by.*

22. *pares: egestas, pauper, i.e., in the future; present subjunctive, sc. Magne. somnos populi: so in Shakespeare's King Henry IV, III, 1, 4 ff.) the king cries:*

'How many thousand of my poorest subjects
Are at this hour asleep! O sleep, O gentle sleep,
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down
And steep my senses in forgetfulness?'

23. *O felix: sc. esses. vel sic: even thus, in dreams.*

25. *fati certus uterque: ye both, full aware of the inevitable doom.*

26. *amoris*: i.e., for each other.

27. *velut*: construe with *moriturus*. *Ausonia urbe*: Rome. *vadis*: *marchest on*.

28. *illa*: *Roma*. *rati . . . voti*: *conscious that her prayer(s) for thee had ever been answered (rati)*; an allusion to the public prayers offered for Pompey's recovery from fever in 50 B.C., as recorded by Juvenal, X, 283 sqq.:

*Provida Pompeio dederat Campania febres
optandas, sed multae urbes et publica vota
vicerunt.*

29. *fatis haerere*: *that fate had in store*.

30. *sic*: by overwhelming defeat. *tumulum quoque perdere*: see Sel. LXXXV, 3, and note.

'No monument was rear'd on Pompey's shrine,
For shrine it surely is where heroes lie —
Even so the tombstone that is rear'd on thine
Is scarce a motto to thy memory.'

(AYTON, *Lament for Shelley*, 134 ff.)

31. *flesset*: for the protasis supply, *si Romae mortuus esset*.

33. *Bruti*: L. Iunius, the Liberator, who after the expulsion of the Tarquins was the first (along with Collatinus) to hold the office of consul; the first famous member of a long-famous family. At his death, the Roman women were mourning for a year (Livy, II, 7, 4).

34. *Nunc quoque*: *even as it is*. *victoris iniqui*: i.e., Caesar.

35. *tua funera*: *thy defeat*. *flebunt*: i.e., even before the very eyes of the victor.

36. *sed dum*: i.e., though forced, meanwhile, to offer thanksgiving for the tyrant's victory. Lucan throughout the epic shows himself an ardent Republican.

Poetry of the Neronian Age: The author of the famous satiric novel (*Satyricon*) and some less important incidental poems, ascribed in the manuscripts to Petronius Arbiter, is usually identified with the historic figure of Gaius Petronius, of whom Tacitus (*Ann.* XVI, 18 sq.) has left a vivid picture. Once governor of Bithynia and afterwards consul, a cultured voluptuary and the 'glass of fashion' (*elegantiae arbiter*) at the court of Nero, he was accused of complicity in the Pisonian conspiracy and died nonchalantly by his own hand

in the year 66. Petronius was primarily a writer of fiction, but a number of poems whimsically introduced into the *Satyricon*, of which a mere fragment remains, and others collected under his name reveal a poetic ability of no mean order. His simplicity of style and a sensitive regard for form set him apart from his more rhetorical contemporaries and give to his poems a refreshing grace and charm. Besides the trio of Seneca, Lucan, and Petronius, whose names add literary lustre to the reign of Nero, other less significant poets are to be included in this productive age. The didactic poem of **L. Junius Moderatus Columella** on gardening shows the influence of Vergil's *Georgics*, and pastoral poetry in imitation of the *Eclogues* of Vergil was developed by **T. Calpurnius Siculus**. Of more importance than either are the bookish *Satires* of the moralist **Aulus Persius Flaccus**, whose obscure discourses are affected and unworthy imitations of Lucilius and Horace.

Selection XCI. The Cool Sequester'd Vale of Life.

Metre: Dactylic Hexameter, No. 2

LINE 1.

'Lord, Thou hast given me a cell
Wherein to dwell,
A little house, whose humble Roof
Is weather-proof.'

(HERRICK, *A Thanksgiving to God for His House*)

2. *uva*: grapes, collective. *fecunda ulmo*: grape-vines were trained upon elms; see Sel. XXIV, 47, and note.

3. *cerasos*: cherries (French, *cerises*), literally, 'cherry-trees.'

4. *Palladium nemus*: olive-wood; *Palladium*, because the olive-tree was sacred to Pallas Athene. *Minerva pingui vertice*: loaded branches; ablative of cause.

5. *diductos fontes*: irrigating streams, *runnels of water*. *levis area*: mellow garden-plot; writers on agriculture apply *grana* and *levis* to the soil, in our familiar fashion.

6. *Corycium holus*: a probable variation of Horace's *Corymbus crocus* ('saffron'), *Satires*, II, 4, 68, used for seasoning. *Corvus* was a mountain in Cilicia famous for the growth of saffron; *holus* is broadly a designation for any kind of kitchen-plant. *malvae supinae*: low-lying mallows.

7. *non*: with *sollicitis*, untroubled. *papavera*: the somniferous effect of the products of the poppy has made it everywhere in poetry.

ancient and modern, the flower of sleep; so Swinburne speaks of 'poppied sleep' (*Illicet*), and Lowell, even of 'poppied sails' (*Pictures from Appledore*, IV).

'Not poppy, nor mandragora
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep.'

(SHAKESPEARE, *Othello*, III, 3, 330 ff.)

'If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders' fields.'

(JOHN MCCRAE, *In Flanders' Fields*)

8. *contexere fraudem*: set a trap.

9. *libuit*: sc. *mihi*.

10. *tereti*: tight-twisted (*tero*, 'rub'), smooth.

11. *hos tantum dolos*: no other forms of guile. *mea sordida*: my humble.

12. *I nunc*: addressed with irony to a lover of city-pleasures.
tempora vende: barter away the time.

13. *me*: as for me, with regard for the emphatic position.

13-14. The order is: *critas* (i.e., from life), *qui me olim manet* (awaits), *hic precor* (me) *inveniat*.

14. *consumpta . . . poscat*: and here demand the finish of my days; *consumpta* is proleptic, since the 'finish' is the result of the demand.

Selection XCII. Until My Dreams Come True.

Metre: Elegiac Couplet, No. 3

LINE 2. *victa*: by sleep.

3. *Vidi ego me tecum*:

'Thus have I had thee, as a dream doth flatter,
In sleep a king, but waking, no such matter.'

(SHAKESPEARE, *Sonnet LXXXVII*)

4. *somnia*: in adversative asyndeton. *vinces*: surpass. *vera*: i.e., in the flesh.

Poetry of the Flavian Age: The preceding age was marked by the development of a prose style that, in sententious brevity, was the antithesis of Cicero's, and by the tasteless exaltation of declamatory poetry. Its writers were original and ambitious, and,

straining for effect, misused the devices of rhetorical emphasis. Flavian poetry was less flamboyant in temper and, with the exception of one brilliant product, was more contentedly imitative in its aim. A notable feature of the period was its interest in the epic, while its only notable achievement was the perfection of the epigram. The most gifted of a trio of second-rate epicists was **Gaius Valerius Flaccus** (died *circa* 90 A.D.), of whom little is known. That he wrote under Vespasian, and was probably *XVvir sacris faciundis*, may be learned from the poem itself. Quintilian's brief appreciation (X, 1, 90), *multum in Valerio Flacco nuper amissimus*, written in 93 A.D., supplies the conjectural date of his death. His only work is the *Argonautica* in eight books, the last of which is left unfinished. The source of this un-Roman story was the Alexandrian epic (*Argonautica*) of Apollonius Rhodius, but Valerius was no mere translator and has often improved upon his model. In thought and diction he is a servile imitator of Vergil, and in versification approximates the dactylic fluency of Ovid. As a poem the *Argonautica* is uninspired and reveals many of the literary weaknesses of the period. Its unity is too frequently marred by the over-elaboration of episodes, yet these in themselves have often real beauty, while a general restraint of bombast and of sententious expression leaves to the whole something of the true epic manner. Among the positive excellencies of the poet are to be reckoned his tasteful use of similes, skill in description, and subtle insight in the motivation of incident and the delineation of character.

Selection XCIII. Jason and Medea Plight Their Troth.

Metre: Dactylic Hexameter, No. 2

LINE 1. *locuta*: *sc.* Medea. In the weird hours of night she had met Jason in the grove of Hecate, and yielding to her love, had broken faith with her father and her people by giving him the protection of her magic arts in his coming struggle with the fire-breathing bulls and the armed sons of earth.

2. *Minyas*: the Argonauts, i.e., the descendants of Minyas, king of Thessaly.

3. *videbat*: as in a vision.

4. *se sine*: anastrophe; hitherto Medea has thought only of Jason's safety.

5. *Aesoniden*: Jason. *summissa*: *humbly*.

7-8. *profundi . . . latus*: (when I think of you), *towards what quarter of deep heaven shall I turn my eyes?*

10. *hunc te*: *your present plight*; literally, 'the present you.'

12. *Ei*: *ah!*

13. *mox*: with *morituram*. *merita*: *scansion* reveals the case.
patris: *Aeëtes*, whom she had betrayed.

14. *dissimulas*: *dost thou feign not to know?*

15. *obibo*: *sc. mortem*.

16. *Nec queror*: *and yet I do not complain*.

'Tis decided you depart:

'Tis wise, 'tis well, but not the less a pain;

I have no further claim on your young heart,

Mine is the victim, and would be again.'

(BYRON, *Don Juan*, I, 192)

17. *hospes*: *Jason*. *cantibus*: *magic power*.

18. *adflarat*: *had inflamed*.

19. *Aesoniden*: *sc. me*.

20. *tyranno*: *Aeëtes*, who had imposed harsh terms for the recovery of the fleece.

21. *recipe*: *take back*. *exue*: *deprive me of*. *cantus*: as in line 17.

22. *lucis*: i.e., of life. *amplius*: *any more*.

23. *et*: coördinate with *-que* (24) and *et* (25). *te primam*: i.e., before all others, upon our arrival in Greece.

24. *vellere*: the Golden Fleece.

25. *ad primos*: *to the edge of*. *procurrit*: i.e., in welcome. *Graecia*: *all Greece*.

26. *adnue*: *sc. hoc mihi*. *coniunx*: *as my wife*.

27. *Per*: *by*, in adjuration. The lover's elaborate protestation of fidelity takes the form of Romeo's,

'Lady, by yonder blessed moon I swear

That tips with silver all these fruit-tree tops —'

(*Romeo and Juliet*, II, 2, 107 f.)

superis divisque imis: *the gods of heaven and hell*.

28. *redeuntia sidera*: referring to the power of the sorceress to control the heavenly bodies.

30. *meriti*: *thy service*.

31. *si*: *sc. sim immemor*.

32. *senseris*: *si* is still in force.

33. *non*: construe with *iuret*. *tauros*: the fire-breathing bulls, which he was required to yoke.

34. *terrigenas*: the sons of earth, who would spring up, fully armed, from the sowing of the dragon's teeth; see Sel. LXXXII, 21. *tum* . . . *relinquas*: the terms which follow (34-37) are cunningly devised, since, in the outcome of the story, they prove to be prophetic. *turbet*: *cause me sorrow*. *tectis in ipsis*: Medea by her deadly power later destroyed her rival Creusa (Glauce) by the gift of a fiery robe.

36. *ingrato*: *sc. mihi*. *siquid tu saevius*: *all that you, in greater frenzy, can devise*. In the end she murdered her children in order to bring grief to Jason. *istis*: i.e., *tuae flammæ tuisque artibus*.

37. *relinquas*: *abandon*. Later, having taken her full revenge, she fled aloft in her winged chariot.

38. *Audiit*: the subject is *Furor, Vengeance*. *meritis periuria poenis*: for *meritas periuriis poenas* (hypallage).

39. *questus*: object of *ultus*. *amantis*: genitive.

40. *tamen*: despite the passion of his avowal.

41. *ora*: *their faces*.

42. *ora*: rhetorically repeated (epanalepsis).

43. *vultus*: *sc. virginis*. *mora*: *hesitation*.

44. *ac*: *and then*. *conterret*: by reverting to the dangers of his errand.

47. *in*: *in the case of*. *Aeolio*: because Phrixus, who rode the wonderful ram oversea, was the grandson of Aeolus. *custos*: i.e., the dragon.

49. *quem*: the description of this peril is significantly broken off (aposiopesis). *nostri*: objective genitive.

50. *Hecates*: a Greek genitive; goddess of sorcery and witchcraft, often identified with Luna (in heaven), Diana (on earth), and Proserpina (in Hades).

Poetry of the Flavian Age: Publius Papinius Statius (c. 40-c. 96 A.D.) was the son of a school-master of Naples and grew up in a learned environment that early developed a lively interest in the rivalry of poetic contests. During the reign of Domitian he became the prince of reciters at Rome, and by his *Thibasis*, a famous, but tedious, epic in twelve books, won great reputation as a poet. Its subject is the familiar story of the Seven against Thebes, for which Statius used the Greek epicist Antimachus, a forerunner of the

Alexandrians. He had studied assiduously the technique of Vergil, yet was led by the taste of his day into most of the weaknesses of Seneca and Lucan. The chief merit of the poem is the beauty of some of its episodes. Its glaring faults are a lack of unity and the excesses of a turgid style. Similes skillfully chosen, vivid descriptions, and the various conventions of epic machinery are too often made ineffective by the lack of a sense of proportion. Everything is overdone. Statius shows originality in coining new words, and at times, with all his affectations, displays a tenderness and pathos which make the appeal of naïve sentiment. The *Thebais* early attained great popularity, and Dante's compliment of making its author fit company for Vergil in Purgatory has glorified its later reputation. The poem is perpetually quoted by English poets of the eighteenth Century, and portions of it were translated by Pope and Gray.

A second epic, the *Achilles*, of which only one book and a fragment are extant, was concerned with the career of Achilles. Besides these studied efforts, there are the five books of the *Silvae*, a unique collection of occasional poems, struck off at high speed. These improvisations, for the most part artificial in tone and burdened by mythological allusion, show the metrical skill of the expert, and are marked not infrequently by poetic grace and charm. The poem on Sleep (Sel. XCV) has long been admired for its rare delicacy and pathos. Least important of the trio of Flavian epicists is **Ti. Catius Silius Italicus** (25-101 A.D.), who in his *Punica*, dealing with the Second Punic War, travestied Livy and Vergil and produced the longest (seventeen books) and the worst of Latin epics.

P. PAPINIUS STATIUS

Selection XCIV. The Muse Laments for Lucan.

Metre: Phalaecean, No. 7

For an account of the life and death of Lucan refer to the notes at head of Selection LXXVIII. This is an extract from a poem celebrating his birthday, a *genethliacon*, so-called.

LINE 1. *remissa*: agrees with the omitted subject, *Musa*. The Muse is Calliope, the mother of Orpheus, whose sad fate is told by Vergil in the fourth Georgic (Sel. XXXIX). In ancient literature, along with Thetis, the mother of Achilles, and Aurora, Memnon's mother, she often presents the figure of the *Mater Dolorosa*.

2. *Orpheös*: Greek form of the genitive; here objective.
 3. *Puer*: i.e., Lucan, who died at the early age of twenty-six.
 4. *Destined soon to pass over to the bards of old*; i.e., to become one of their number.

5.
 ‘Orpheus with his lute made trees,
 And the mountain-tops that freeze,
 Bow themselves, when he did sing:
 To his music, plants and flowers
 Ever sprung,’

(SHAKESPEARE, *Henry VIII*, III, 1, 3 ff.)

6. *Geticas*: the Getae were a savage people of northern Thrace, the scene of Orpheus's wanderings.

7. *septem iuga*: the famous ‘Seven Hills’ on which Rome was built. *Martium*: the Tiber is *Mars*'s river, because it was the scene of his violence to the Vestal Ilia, mother of Romulus and Remus.

9. *purpureum*: *purple (clad)*, because senators wore a tunic with a broad purple stripe (*latus clavus*). *trahes*: parallel to the thought of *movebis* (6).

10. *Phrygum ruinas*: i.e., the fall of Troy; Phrygia originally included the Troad.

11. *reducis*: genitive of *redux*.

12. *puppem*: the Argo, on which Jason sailed for the recovery of the Golden Fleece, was built under the direction of Minerva (Athene).

13. *trita vatibus orbita*: *in the beaten path of bards*. The three themes enumerated had been employed by epic writers from Homer on. Statius probably has no particular poet in mind.

15. *Thou dost more boldly* (i.e., than the other Latin epic poets) *put forth a national song*. *togatum carmen*: since the toga was the national garment, the term is here applied to forms of literature that were national in spirit. The theme of Lucan's epic was the civil war between the forces of Pompey and Caesar.

17. Note the artistic repetition of *O*, and later, *Cur*, and of *Sic* four times, which gives the effect of a hopeless wail. What is the figure? *fata*: here for *actas*; *fatum* is ‘that which is decreed,’ from *fari*. The thought is a commonplace in literature, and was summed up by Menander,

“Ὅν οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος;

“‘Whom the gods love die young,’ was said of yore,
 And many deaths do they escape by this.’

(BYRON, *Don Juan*, IV, 12)

18. *ardua*: neuter plural, denoting all that is lofty, in an apostrophe. Horace in *Sel. XLVI*, 9 sqq. elaborates the idea that 'death loves a shining mark.'

19. *vice*: *fortune*.

20. *natum*: Alexander was proclaimed the son of Jupiter Ammon, a divinity worshipped in the Libyan desert. *Nasamonii*: African, from the *Nasamōnes*, a people of the Libyan desert. *Tonantis*: an epithet of Jupiter; here, for Jupiter himself.

21. *After a lightning-rise, and a lightning-fall*.

22. Juvenal expresses the thought (*X*, 171):

*Cum tamen a figulis munitam intraverit urbem,
sarcophago contentus erit;*

'when he enters the city walled by brickmakers, he will be satisfied with a sarcophagus.' *Babylon premit*: *Babylon confines*: Alexander was in reality buried at Alexandria, but died at Babylon.

23. *trementis*: so Paris is represented from Homer on; see *Iliad*, III, 30 sqq.; VI, 326 sqq.; VI, 521 sqq.

24. *Peliden*: Achilles, son of *Peleus*. *Thetis*: a *mater dolorosa*; see note on line 1.

25. For the story see *Sel. XL*, 21 sqq.

26. *non mutum*: Orpheus's head continued to sing as it floated down the stream.

27. *tyranni*: Nero, by whom Lucan was condemned to death.

29. *dum canis*: Lucan left the *Pharsalia* unfinished.

30. *grandibus sepulcris*: particularly of Pompey.

33. *plectro*: the *quill* or '*pick*' with which the lyre was struck, — the nearest thing to her hand. The grotesque picture of abandoned despair shows Statius at his worst.

Selection XCV. To Sleep.

Metre: Dactylic Hexameter, No. 2

There is an excellent translation of the poem by W. H. Fyfe, among a collection of poems on Sleep, in the *Oxford Book of Latin Verse*.

LINE 1. *iuvenis*: Sleep was pictured as a young man in earlier Greek art.

2. The god of Sleep can take his boon away, as well as send it;

'What cause hast thou to show
Of sacrifice unsped?
Of all thy slaves below
I most have labored . . .
Why, then, art thou my foe?
Wilt thou not hear me, Sleep?'

(ANDREW LANG, *Ballade of Sleep*)

3. *Tacet omne pecus*, etc.: an echo of a beautiful ode of Aleman (*Frag.* 60), imitated by Goethe in his *Wandrer's Nachtlied*:

'Über allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.'

4. Inanimate objects often 'sleep' in the poets:

'Dear God! the very houses seem asleep;
And all that mighty heart is lying still!'

(WORDSWORTH, *Upon Westminster Bridge*)

6. '*The high seas slumber pillowed on Earth's breast*' (Fyfe).

7. *aegras stare genas*: *wary ones wide-awake*; with *reversant* as well as with *respect*; the accusative with infinitive construction after these two verbs is very rare. *genas*: literally 'cheeks,' but by a violent metonymy, *eyes*.

8. *Oetaeae*: of *Mt. Oeta*, in Thessaly, poetically regarded as the abode of Hesperus, the evening star (*Oetaeae lampades*; cf. *Sel.* XXIV, 7. *Paphiae lampades*: Venus (Lucifer), the morning star. Evening and morning find him still sleepless. The impossibility of the appearance of the planet Venus as the evening and the morning star at the same period is ignored; the setting is conventionally Greek.

9. *nostros questus*: for *me querentem*; accusative with both *praeterit* and *spargit* (i.e., merely 'sprinkles'). *Tithonia*: Aurora, goddess of dawn, who loved Tithonus.

10. *gelido*: because of the cold that precedes dawn. *flagello*: as guide of the horses of the sun, Aurora carries a whip.

11. *unde ego sufficiam*: *how shall I be able to endure?* *mille*: the number is variously given from a hundred to a thousand.

12. *sacer*: *divine*; he was in the service of a divinity, Juno.
alterna statione: *in 'relays.'*

15. *nexa*: *entwining*.

16. *infundere*: *spread over*. Sleep is a winged youth who bestows his blessing by covering the eyes with his wings; in a fine sonnet ('*Sleep, Silence' Child*') Drummond of Hawthornden has developed this conception:

'Lo, by thy charming rod all breathing things
 Lie slumbering, with forgetfulness possessed,
 And yet o'er me to spread thy drowsy wings
 Thou sparest, alas! who cannot be thy guest.'

In the fancy of other poets Sleep is a bird:

'O magic sleep! O comfortable bird
 That broodest o'er the troubled sea of the mind
 Till it is hush'd and smooth!'

(KEATS, *Endymion*, I, 453 ff.);

'On this my pensive pillow, gentle Sleep,
 Descend in all thy downy plumage drest,
 Wipe with thy wings these eyes that wake to weep,
 And place thy crown of poppies on my breast.'

(WARTON, *Ode*)

17. *compello*: *urge*. *hoc . . . laetior*: *let happier folk pray for this*;

'Balmy sleep!
 He, like the world his ready visit pays
 Where fortune smiles — the wretched he forsakes.'

(YOUNG, *Night Thoughts*, I, 1)

But Shakespeare puts the contrary view in the mouth of the sleepless king (2 *Henry IV*, III, 1, 9 ff.):

'Why rather, sleep, liest thou in smoky cribs,
 Upon uneasy pallets stretching thee,
 And hush'd with buzzing night-flies to thy slumber,
 Than in the perfumed chambers of the great,
 Under the canopies of costly state,
 And lull'd with sound of sweetest melody?'

18. *virgae*: In the ancient conception Sleep carried a soporific wand, as in Silius Italicus, X, 356, *tangens Lethaea tempora virga*; in Vergil (*Aen.*, V, 854), he shakes a bough dripping with dews of Lethe over the temples of Palinurus.

19. *suspensio poplite*: *with hovering knee*, i.e., 'do not completely cover me with your wings, but hover over me as you fly by,' continuing the conception of Sleep as a winged youth.

Selection XCVI. The Dying Soldier Boy.

Metre: Dactylic Hexameter, No. 2

LINE 1. *puer*: Parthenopæus, son of Atalanta. *infusus*: *surrounded by*. *devia*: *an out-of-the-way part*.

2. *heu simplex aetas*: *alas for the artlessness of youth!*

3. *cecidit*: *drooped*.

4. *A fading beauty flits over his quivering face*.

6. *singultu incidente*: *interrupted by sobs*.

7. *Dorceu*: elder companion to whose care the mother had entrusted her boy.

8. *curae*: *nominative*.

10. *trepidam suspende*: *keep her fears in suspense*.

11. *arma tenenti*: i.e., so that she might do herself an injury. *tenenti*: poetic dative for *ad (eam) tenentem*.

12. *cogere*: the scansion reveals the form.

13. *poenas capesse*: *bear the penalty*. *invita*: *nominative; concessive*.

15. *peperci*: *did I have pity on*.

17. *pone*: *lay aside*. *Lycae*: a mountain range in Arcadia.

19. *sublatus*: sc. *sit*. *ab agmine*: i.e., on the homeward march.

21. *teneres*: i.e., to catch the last breath as it passed the lips, an ancient custom;

'Thou, Abelard! the last sad office pay,
And smooth my passage to the realms of day;
See my lips tremble, and my eye-balls roll,
Suck my last breath, and catch my flying soul!'

(POPE, *Eloisa to Abelard*)

25. *inter iusta*: *among the rites due me*.

27. *amplius*: *any more*.

28. *castris*: *campaign*; ablative of time when.

29. *ingratae*: he had served her, and she had failed to protect him. *crimen*: *as an accusation*, in apposition with *hæc arma*.

Selection XCVII. The Meeting of Thetis and Achilles at the Home of the Centaur.

Metre: Dactylic Hexameter, No. 2

LINE 1. *Ille*: young Achilles. *maior*: taller; his mother had not seen him for some time; translate, *he comes in covered, muffled with sweat and dust, and taller*.

3. *ignis purpureus*: a ruddy glow.

5. *And not yet was his boyhood passing with the coming of (nova) a downy beard.*

6. *tranquillae faces*: a gentle light. *plurima mater*: a striking likeness to his mother.

7. *Lyciā*: a district of southern Asia Minor, paradise of hunters, and favorite haunt of the hunter-god. *venator*: sc. *est*.

8. *saevis*: transferred from the arrows in the quiver. *plectra* the quill or 'pick,' with which the lyre was struck; here, by metonymy, for the lyre; poetic plural.

The thought is an echo of Horace's lines (Sel. XLVI. 18 sqq.):

*quondam cithara tacentem
suscitat Musam neque semper arcum
tendit Apollo.*

10. *Pholoes*: genitive with *rupe*: a mountain in Thessaly. *fetam*: i.e., she had whelps.

13. *fido*: transferred epithet; the quality of Chiron, the Centaur, is associated with his threshold.

15. *aequus vertice*: as tall as.

16. *iam tunc conexus*: their lifelong friendship became proverbial.

17. *extenditur aemulus*: strives to rival; *extenditur*, i.e., *se extendit*.

18. *longe*: far from; sc. *par*.

19. *aequali fato*: both were slain at Troy (*Pergama*), Patroclus by Hector, Achilles by Paris.

20. *rapido saltu*: in swift plunge.

22. *Eurôtæ*: the river Eurotas near Sparta, the home of Castor and Pollux, brothers of Helen.

23. *equo*: Castor was a horse-tamer; after their death the brothers were translated to the stars where they form the constellation Gemini, hence *sui astri*; Castor plunges into the river to brighten the light of his star which has become dim!

24. *senex*: Chiron, the Centaur.

25. *angunt*: because she knew that these manly qualities which gave her joy would cause his death.

26. *libare*: sc. *eam*; the infinitive with *orare* is poetic usage.

27. *adtonitae*: to be interpreted by *angunt* (25); she was perturbed by her fears.

28. *elicit extremo*: *at length brings out*.

30. *dat puero*: i.e., for him to take his turn with the lyre.

31. *conlabitur*: *sinks down*.

32. *blandus*: *affectionately*. *umeris*: sc. *Centauri*. *se innectit*: *snuggles up*.

Poetry of the Flavian Age: Marcus Valerius Martialis (circ. 40–circ. 104 A.D.), like the critic Quintilian, the two Senecas, and Lucan, a native of Spain, was born at Bilbilis, a small town in Hispania Tarraconensis. In the later part of Nero's reign he came to Rome, handicapped by poverty, and there by directing his talent to adulation and flattery of the great managed to survive for thirty-four years upon the bounty of patrons. He won the favor of Titus and the patronage of Domitian, whom in life he courted unceasingly, and after death mercilessly ridiculed. By the generosity of Pliny, he was enabled to return to Spain in 98 A.D. and died there a few years later. His extant works are fifteen books of epigrams, which include the so-called *Liber Spectaculorum*, brought out in celebration of the opening of the Colosseum (80 A.D.); two books of *Xenia* and *Apophoreta*, complimentary distichs which accompanied gifts presented during the festival of the Saturnalia; and the twelve books of epigrams, characteristically satiric, which have made his fame.

As developed by Martial, the epigram remains one of the most original forms of Latin literature. The term, meaning literally an *inscription* (ἐπίγραμμα), was early applied to a Greek sepulchral or dedicatory inscription in verse, and by later extension included various short poems of widely different import, but characterized by simplicity of subject, conciseness of form, and a certain distinction or delicacy of thought. This literary epigram won favor at Rome, was used largely by Catullus for satiric purposes, and received at the hands of Martial an individuality of treatment that fixed the literary significance of the term. Since Martial, an epigram, whether in prose or poetry, is marked not only by brevity, but by point.

His usual method is to sketch with rapid skill a simple picture, the meaning of which is revealed by an ingenious final stroke that carries surprise. The poems, widely varied in subject, are realistic 'snap-shots' of Flavian society. They show a diabolical cleverness, wit rather than humor, sometimes tenderness, often coarseness. Martial lacked the moral idealism of the great satirist, yet with genuine creative power he perfected a minor type of literature that has had lasting and far-reaching influence. His notable imitators in English were Ben Jonson and Herrick.

M. VALERIUS MARTIALIS

Selection XCVIII. Epigrams in Satirical Vein.

No. 1. Metre: Elegiac Couplet, No. 3

LINE 1. *bellus*: pretty; applied to a man, it carries the derogatory suggestion of 'foppish.'

2. *pusillus*: diminutive of *pusus* (a form of *puer*), no man at all.

No. 2. Metre: Choliambic, No. 8

LINE 1. *nuptias*: the man in search of a rich wife was the frequent butt of the satirist.

3. *Immo*: a corrective word, hence its translation depends upon the context.

4. *Tussit*: she has a cough; cf. French, *toux*. The point of the skit is characteristically postponed until the end. An old critic has compared the epigram to a bee, which gathers honey, yet has a sting in its tail.

No. 3. Metre: Elegiac Couplet, No. 3

LINE 4. '*There's nothing a third cough can do,*' (Nixon).

No. 4. Metre: Elegiac Couplet, No. 3

Drake (*Works of Tom Brown*, IV, 100) relates that 'Tom Brown having committed some great fault at the University, the Dean of Christ-Church (Dr. Fell) threaten'd to expell him; but Tom, with a very submissive epistle, begging pardon'd, so pleas'd the dean, that he was minded to forgive him, upon this condition, viz. that he should translate this epigram out of *Martial*, extempore: *Non amo te . . .* etc.; which he immediately render'd into *English* thus:

"I do not love you, Dr. Fell,
But why I cannot tell;
But this I know full well,
I do not love you, Dr. Fell."

No. 5. **Metre:** Elegiac Couplet, No. 3

LINE 1. *vispillo*: *undertaker*.

No. 6. **Metre:** Elegiac Couplet, No. 3

LINE 1. *belle*: cf. note on No. 1. The contrast between this word and *bene* is brought out in line 7; Atticus does everything 'prettily' or 'nicely,' but nothing 'well.' *causas agis*: *plead cases*, in court: *declamas* refers to declaiming in the schools of rhetoric.

2. *carmina*: *odes*.

3. *mimos*: a realistic kind of farce, often obscene, portraying scenes of daily life; it grew in favor in the later years of the republic, and eventually drove serious drama off the boards.

4. *grammaticus*: *littérateur*.

5. Singing and dancing for public amusement were disgraceful, especially if done for pay.

8. *ardalio*: *idle busybody*.

No. 7. **Metre:** Choliambic, No. 8

LINE 1. *fronte nubila*: *with clouded brow*. Note the tribrach (∪∪∪) in the second foot.

2. *ambulator*: predicative apposition; *by walking so late he wears out the pavement of the arcade*. *porticum*: one of the numerous colonnades that adorned or connected the public buildings. *seram*: grammatically with *porticum*, in sense with *ambulator*.

3. *lugubre quiddam*: object of *tacet*; *conceals some grief*. *piger*: *hopeless*, lit. 'dull.'

4. Hyperbolic description of 'pulling a long face.'

5. Conventional signs of violent grief.

6. *fata*: euphemistic for death.

8. *et uxor*: *et, even*, indicates slyly that the wife was of no great importance to him.

9. *decoxit*: *wasted his substance*; a slang expression; cf. English 'cooked his goose.'

No. 8. **Metre:** Elegiac Couplet, No. 3

LINE 1. *sua*: they are legally (*iure*) *his*, because he bought them.

No. 9. **Metre:** Phalaecean, No. 7

LINE 1. *Unguentum*: bottles of perfumed ointment and garlands of flowers were distributed towards the end of the feast, as dinner-favors.

2. *here*: for *heri*. *scidisti*: *carved*.

3. *Res salsa*: a funny thing. *esurire*: go hungry.

5. *mortuus*: the dead were anointed before burial, but got no dinner, of course.

No. 10. **Metre**: Elegiac Couplet, No. 3

LINE 3. *disertior*: translate as adverb.

4. *triplici foro*: the Forum Romanum, Forum Caesaris, Forum Augusti, where the law-courts were held.

5. *Atestinus, Civis*: otherwise unknown.

6. *noras*: i.e., *noveras*. *pensio*: room-rent.

7. *pangentur*: shall be composed. *nobis*: dative of agent.

8. *Maronis*: i.e., Vergil.

9. *gelidis lacernis*: threadbare (literally, 'chilly') cloaks.

10. *Nasones*: Ovids.

11. *Atria*: the reception-halls, where the great man daily received the visits (*salutatio*) of his dependents. *ista res*: i.e., *atria magna colere*.

13. *certum est*: sc. *mihi*; I've determined.

14. *casu*: if you are lucky, literally, 'by accident'; i.e., only a scoundrel can be sure of living at Rome.

No. 11. **Metre**: Elegiac Couplet, No. 3

LINE 1. *Mentiris*: transitive; you counterfeit.

2. Some fable is referred to, like that of the crow that borrowed the peacock's plumage.

3. *Proserpina*: consort of Pluto, and queen of the underworld.

4. *personam*: mask.

No. 12. **Metre**: Elegiac Couplet, No. 3

LINE 1. *ducentis*: sc. *milibus sestertium*; about \$10,000, not a very high price.

2. *casus*: explained by *incendis* (4).

3. *conlatum est*: i.e., by friends; there were no insurance companies in the modern sense. *decies*: sc. *centena milia*, i.e., 1,000,000 sesterces.

No. 13. **Metre**: Elegiac Couplet, No. 3

LINE 1. *Ravennae*: a naval station on the Adriatic coast; the town, situated in a marshy region, was proverbial for its bad water.

No. 14. **Metre**: Elegiac Couplet, No. 3

A hit at the practice, prevalent at Rome, of paying court to rich

people without natural heirs (*captatio*), in the hope of obtaining a legacy in their wills.

LINE 3. *nihil*: i.e., *nemo*; the neuter is more comprehensive.

5. *indulget*: *is kind to*.

No. 15. *Metre*: Choliambic, No. 8

LINE 1. *altero*: *one*.

No. 16. *Metre*: Elegiac Couplet, No. 3

LINE 1. *nostri Tiburtini*: *at my villa at Tibur, near Rome*.

2. *tuum*: according to Roman law, possession of property for a certain length of time gave a legal right to it.

No. 17. *Metre*: Elegiac Couplet, No. 3

LINE 1. *murra*: a colored stone of the agate variety, highly prized for vases, cups, etc.

2. *duo vina*: *two (kinds of) wine*; i.e., a good and a cheap grade.

No. 18. *Metre*: Elegiac Couplet, No. 3

LINE 1. *hoc est*: *sc. verum*.

No. 19. *Metre*: Elegiac Couplet, No. 3

No. 20. *Metre*: Elegiac Couplet, No. 3

LINE 1. *apro*: indicates a formal banquet, which *our friend* (*noster*) eats alone.

2. *Bellum*: cf. note on No. 1, 1; here ironical.

No. 21. *Metre*: Elegiac Couplet, No. 3

LINE 1. *Eutrapelus*: (*εὐτράπελος*) 'Nimble,' the ancient Figaro, the village factotum.

2. *expingit*: *paints, rouges*; *Lupercus* is obviously a 'bellus homo.'

No. 22. *Metre*: Elegiac Couplet, No. 3

LINE 2. '*Se fecisse*': on the tombstone appeared the name of the one who had set it up, together with the names of those to be buried in the tomb, thus:

M. AEMILIUS ARTEMA
FECIT

M. LICINIO SUCCESSO FRATRI
BENE MERENTI ET

CAECILIAE MODESTAE CONIUGI
SUAE ET SIBI ET SUI LIBERTIS
LIBERTABUSQ. POSTERISQ. EORUM

(C. I. L. VI, 11027)

pote: *sc. est*.

Selection XCIX. Epigrams in Moral Vein.

No. 1. **Metre:** Elegiac Couplet, No. 3

LINE 1. *Arria*: her husband, *Caecina Paetus*, involved in a conspiracy against the emperor *Claudius*, 42 A.D., was ordered to kill himself. When he hesitated, his wife, who had refused to survive him, set him an example, as told by *Martial* here, and by *Pliny*, *Ep.* III, 16.

No. 2. **Metre:** Elegiac Couplet, No. 3

LINE 1. *tui Marci*: *your (friend) Marcus*, i.e., *Martial*.

2. *togae*: by metonymy for 'citizen'; note the perfect balance of the line.

3. *ruris*: *farm*.

4. *sordida* . . . *rebus*: *humble leisure in narrow circumstances*.

5. *picta*: *Laconian marble* (*Spartani saxi*) was green; its use indicates a pretentious house.

6. *matutinum ave*: the morning greeting (*salutatio*) paid by dependents to their patron.

7. *ruri beato*: i.e., *ruris beati*.

9. *tremula*: *wriggling*, because of the fish on it. *saeta*: properly, the leader or bottom of the fish-line, made of coarse bristles; by metonymy here for the whole line.

10. *rubro*: the color of ordinary clay, indicates cheap ware.

11. *pinguis vilica*: *plump housekeeper*. *inaequales*: *uneven, rough*, indicative of rustic simplicity.

13. *sua*: the eggs are produced on his own farm, as is the wood (hence *non emptus*) which supplies the ashes for cooking them; a touch of simplicity in the manner of *Horace*, *Sel.* LII, 48.

14. *albus*: *pale*, from living in town.

No. 3. **Metre:** Elegiac Couplet, No. 3

LINE 3. *foris*: *away from home*.

4. *Veientana*: an inferior red wine.

5. *chrysendeta*: vessels inlaid with gold, affected by the ultra-rich.

6. *nostra*: i.e., the kind that I wear.

7. *plebeia Venus*: there was a goddess, *Plebeia Pudicitia*, that represented the homely virtue of the people; this invention of her opposite carries a thrust at her respectability. *asse*: a heavy copper coin, worth less than two cents.

8. That is, 'if your house door is so low that you have to stoop to enter it.'

10. Partho: i.e., Persian, proverbial for splendor.

No. 4. Metre: Phalaecean, No. 7

LINE 4. *pillea*: freedom; the *pilleus* (*pilleum*), or liberty-cap, given to slaves at their manumission in token of their liberty. Martial means that he has purchased freedom by selling off his personal property (*totis sarcinis*).

6. *se non habet*: *is not his own master*.

No. 5. Metre: Elegiac Couplet, No. 3

LINE 1. Fronto, Flaccilla: the parents of Martial, already in Elysium.

2. *oscula deliciasque*: *my pet and my joy*.

3. Erotion: her name, a diminutive of *ἔρως*, 'love.'

4. *canis*: Cerberus, the dog that guards the entrance to the lower world.

5. *Impletura fuit*: *she would have completed*. *frigora brumae*: poetic for *frigidam brumam*.

6. *totidem*: i.e., *sez*.

7. *patronos*: i.e., Martial's parents.

8. *blaeso*: *lisp*ing.

10. *fueris*: hortatory; the wish often appears on Roman tombstones, and was commonly summed up in the half-pentameter line, *sit tibi terra levis*, abbreviated, *S.T.T.L.*

No. 6. Metre: Elegiac Couplet, No. 3

LINE 4. *Parthos Armeniosque*: types of remoteness.

5. Priami, Nestoris: Priam, king of Troy, Nestor, the 'grand old man' of the Greeks before Troy; types of old age.

7-8.

'Drink Wine, and live here blithfull, while ye may:
The morrowes life too late is. Live to-day.'

(HERRICK, *To Youth*)

Poetry of the Age of Trajan: Two writers of outstanding merit add lustre to the reign of Trajan — Tacitus, the brilliant historian, and Decimus Iunius Iuvenalis *circa* 60-140 A.D., the most famous of Latin satirists. Biographical information, however, concerning the latter is as unreliable as it is profuse. Born at Aquinum in Latium, apparently the son of a rich freedman, he seems to have been educated at Rome, probably saw military service in Britain, and quite certainly at some period in his life suffered banishment. The remains of his literary activity, which began late and extended

approximately through the first thirty years of the second century, are sixteen satires — the last is a fragment — in five books. His chief subjects are the vices and the luxuries of the rich; his usual weapons, the rhetoric of unbridled invective, seathing epigram, and withering caricature.

Satire, the most original and one of the oldest developments of Latin literature, found in Juvenal its most original exponent. The type, already firmly established by Lucilius, Horace, and Persius, was stamped by him with a ferocity of tone, a formality of treatment, and a finish of metre that were markedly individual. He excels in the power of vivid description, and in the effective use of declamatory methods is a conspicuous master of the grand style. As a vigorous preacher of Stoic righteousness, Juvenal won the enthusiastic applause of the Middle Ages, and his influence has saturated the satiric literature of later Europe. Only Swift, of English writers, has equaled him in reckless savagery. Donne, Dryden, Pope, and Byron reflect notably his manner, and Dr. Johnson's spirited imitations of the third and tenth satires have become as famous as their originals.

D. IUNIUS IUVENALIS

Selection C. The Perils by Night in Rome.

Metre: Dactylic Hexameter, No. 2

LINE 1. *Respice*: followed by three indirect questions, *quod spatium . . . (sit), quotiens . . . cadant, quanto . . . signent et laedant*.

2. *spatium*: height. *tectis sublimibus*: lofty roofs, dative of possession; tenements (*insulae*) of three and four stories were considered high, though at this period some reached to six stories.

3. *testa*: tile. *curta*: chipped or broken.

5. *laedant*: indent. *silicem*: lava-pavement. Roman streets and roads were paved with blocks of volcanic stone. *ignavus*: remiss.

7. *adeo*: so true is it that, for; *adeo* is often used to drive home the application of what has been stated. *fata*: chances of death; *se. sunt*.

8. *vigiles*: i.e., the occupants are awake.

9. *optes*: in the pregnant sense of 'to desire from the gods,' *you should pray*; indefinite second person. *feras tecum*: i.e., pray as you go.

10. *sint*: the subject is *fenestras*. *patulas pelves*: (the contents of) *wide basins*. In Edinburgh, not so very long ago, the cry of 'gardyloo' (a corruption probably of [*prenez*] *garde de l'eau*) warned the pedestrian of the night against a similar catastrophe.

11. *petulans*: *bullying fellow*.

'And, when night
Darkens the streets, then wander forth the sons
Of Belial, flown with insolence and wine.'

(MILTON, *Paradise Lost*, I, 500 ff.);

'Know'st thou not
That when the searching eye of heaven is hid
Behind the globe, that lights the lower world,
Then thieves and robbers range abroad unseen
In murders and in outrage, boldly here?'

(SHAKESPEARE, *King Richard II*, III, 2, 36 ff.)

qui: i.e., *si is*.

12. *dat poenas*: *suffers torment*;

'For they sleep not, except they have done mischief; and their sleep is taken away, unless they cause some to fall.'

(Proverbs, IV, 16)

noctem patitur: with humorous incongruity, the ruffian's insomnia is likened to that of the grieving Achilles. *amicum*: Patroclus, whom Hector killed and stripped.

13. *Pelidae*: Achilles. Homer's description, *Iliad*, XXIV, 10 seq., suggested the pictorial line.

14. *non aliter*: i.e., *nisi aliquo caeso*.

15. *quamvis*: modifies *improbus*, *shameless*. *annis*: i.e., youth; ablative of cause.

16. *cavet*: *is wary of*. *coccina laena*: *crimson cloak*, marking a man of importance.

18. *flammarum*: *torches*. Rome, though often illuminated on festal nights, had no system of street-lighting. *lampas*: a lantern with an oil-burning lamp; such have been found at Pompeii.

19. *Me*: *as for me*, the type of a poor man.

20. *candelae*: made of wax or tallow. *dispenso*: *adjust*. *filum*: *wick*.

21. *prooemia*: *preliminaries*.

22. *tu*: the bully. *vapulo*: used as the passive of *verbero*, 'to beat,' as *veneo* of *vendo*, *fio* of *facio*, etc.

23. *stari*: impersonal.

25. *aceto*: *sour wine*; i.e., *posca*, the ordinary drink of the common people and the Roman soldier.

26. *conche*: from *conchis*, a kind of bean. *porrum*: *leek*, a species of onion; it was used at two stages, when it was *sectile* (*ton-sile*), 'fit for cutting' and *capitatum*, 'headed'; the former sort was probably used in salads, chopped. The victim of the insult was, obviously, odorous.

27. *sutor*: *cobbler*, a type of lowly company. *elixi vervecis*: *boiled sheep*.

28. *calcem*: *kick*.

29. *consistas*: '*hang out*,' as a beggar or peddler. *quaero*: *am I to seek*; sometimes the indicative has colloquially the force of the deliberative subjunctive. *proseucha*: *synagogue*, used contemptuously like English 'conventicle,' though *proseucha* (προσευχή) is usually a Jewish place of worship less pretentious. Of the Jews at Rome many were beggars, and the sect was generally misunderstood and despised; their number must have greatly increased after the destruction of Jerusalem in 70 A.D.

31. *tantumdem*: *it's all the same*. *pariter*: *in either case*.

32. *faciunt*: *exact*; but *radimonium facere* is usually 'to give bail.'

34. *paucis*: *strongly emphatic*.

Selection CI. The Vanity of Human Wishes.

Metre: Dactylic Hexameter, No. 2

LINES 1 14. 'Men in blindness pray for eloquence, strength, and wealth.'

1. *Gadibus*: from Spain (*Gades*, Cadiz) to India (*Gangen*) — the known world from west to east. *usque*: the preposition, for *usque ad*.

3. *bona*: *goods, blessings*. *illis multum diversa*: i.e., *mala*; *illis* is dative, *multum* an adverb.

4. *ratione*: *with reason*. *dextro pede*: i.e., *auspiciously*; the metaphor is based upon the superstition that it was unlucky to cross the threshold with the left foot first.

7. *Evertere*: the mood will appear from the scansion. *optantibus ipsis*: i.e., the suppliants had unwittingly prayed for what was harmful, and had their prayers answered. The satire makes the gods

malevolent, or not omniscient; see the different tone in Shakespeare (*Antony and Cleopatra*, II, 1, 5 ff.):

‘We ignorant of ourselves,
Beg often our own harms, which the wise powers
Deny us for our good; so find we profit
By losing of our prayers.’

8. *faciles*: *indulgent, compliant*. *toga*: (the garb of civil life) by metonymy, *peace*, set over against *militia* (9); *ablatives of time* when.

9. *torrens dicendi copia*: i.e., fluent oratory.

10. *sua*: *their precious*, with regard for the position. *viribus*: to be associated with both *confisus* and *perit*. *ille*: designating a proverbial celebrity, *the man in the story*; Milo, the athlete of Croton, whose very strength delivered him to death; in trying to rend a tree asunder, he was caught in the cleft and devoured by wild beasts.

11. *perit*: for the quantity see Sel. II, 16, and note.

13. *exsuperans*: *sc. tanto*. *patrimonia*: *fortunes*; Juvenal uses the word commonly not for inherited wealth, but for wealth in general. *census*: *income, wealth*; *sc. strangulat*.

14. *ballaena*: the *whale*, which the Romans learned to know in British waters, was to them an amazing monster.

15-49. ‘Some men thirst for the glories of war, yet how short-lived is fame!’

15. *exuviae*: this and the following nominatives are subjects of *creduntur* (19). *truncis tropaeis*: in primitive custom, a memorial was erected on the field of victory by fastening the arms of the vanquished to a tree which had been shorn of its branches (*truncis*); the whole was called a *tropaeum* (Greek τροπαεῖον from τρέπω, ‘to turn,’ ‘rout’). For the construction of a trophy see Vergil, *Aeneid*, XI, 5 sqq.; Sel. LXXXVIII, 12 sqq. *truncis*: probably an epithet of *tropaeis*, but may be rendered more aptly as a noun; *trunks of trees* — *the memorials of victory*.

16. *buccula*: *cheek-piece* (*bucca*, ‘cheek’).

17. *curtum*: *shorn of*. *iugum*: *car*.

18. *aplustre*: i.e., the curved stern and its fittings, such as streamers and flags. *in arcu*: i.e., a triumphal arch with its sculptured scenes of battle and victory, like those still standing in Rome.

19. *humanis maiora bonis*: *blessings too great for mortals*, i.e., they seem divine. *Ad hoc*: i.e., this spectacular goal. *induperator*: archaic form of *imperator*.

21. *erexit*: with *se* (19), *strives*; the tense is gnomic. *causas*: *incentives*.

'Fame is the spur that the clear spirit doth raise
(That last infirmity of noble mind)
To scorn delights and live laborious days.'

(MILTON, *Lycidas*, 70 ff.)

23. *ipsam*: *for her own sake*.

24. *tollas*: *remove*. *tamen*: *and yet*, i.e., despite the obvious emptiness of such glory. *olim*: *at times*.

25. *gloria*: *ambition*. *paucorum*: Seneca *de Ben.*, V, 16 pilories such names as Coriolanus, Catiline, Marius, Sulla, Pompey, Caesar, Antony. *laudis titulique cupido*: the satirist would preach that,

'Titles of honour add not to his worth,
Who is himself an honour to his titles.'

(FORD, *The Lady's Trial*, I, 3)

26. *haesuri saxis*: *that will live on the marble*.

27. The meaning is that a tiny fig-seed, lodged by chance in a joint of the stone-work, by growing compasses the destruction of a marble tomb.

28. *fata*: *death*.

30. *non capit*: *cannot contain*; the indicative, particularly after a negative, has at times a potential force.

31. *admota*: *stretching on*.

32. *Aethiopum*: Juvenal's Africa is bounded on the west by the Atlantic, washing the shore of Mauretania (Morocco), on the east by the Nile, and on the south by Aethiopia. *alios*: for *alteros*, *another breed of*; i.e., not Mauretanian.

33. *Hispania*: the capture of Saguntum in 219 B.C. precipitated the great war with Rome.

35. *montem rumpit aceto*: an allusion to the sensational feat recorded by Livy, XXI, 37, who reports that Hannibal opened a way through rock that barred his passage by pouring vinegar (or sour wine) upon the stone after it had been thoroughly heated.

37. *portas*: of Rome.

38. *Subura*: the populous and busy district of Rome which lay north-east of the Forum.

39. *facies*: poetic for *aspectus*.

40. *Gaetula belua*: i.e., an elephant; Gaetulia was the interior part of northern Africa. *ducem luscum*: Livy's account (XXII, 2)

of Hannibal's progress through the marshes of the Arno supplies the material for the picture.

41. *Exitus*: *outcome*. *vincitur*: by P. Cornelius Scipio Africanus Major at Zama in 202 B.C.

42. *in exilium fugit*: pursued by Roman vengeance, Hannibal fled to the court of Antiochus III, king of Syria, and after the overthrow of Antiochus in 190 B.C., found refuge with Prusias, king of Bithynia.

43. *praetoria*: *palace*: at this period the word had lost its literal meaning of 'headquarters of a general,' and was used to denote any large and impressive building.

44. *vigilare*: the custom of the Roman *salutatio* is transferred to Bithynia.

47. *Cannarum*: the scene of Hannibal's great victory in 216 B.C.

48. *anulus*: he is reported to have taken his life by means of poison which he had concealed in a ring.

49.

'He left the name, at which the world grew pale,
To point a moral, or adorn a tale.'

(JOHNSON, *The Vanity of Human Wishes*)

50-70. 'If men must pray, let them ask the gods for wisdom, health, courage, and endurance.'

52. *utile*: *expedient*.

53. *pro*: *instead of*.

57. *notum*: *sc. est*.

58. *poscas*: *pray for*.

'Yet when the sense of sacred presence fires,
And strong devotion to the skies aspires,
Pour forth thy fervours for a healthful mind,
Obedient passions, and a will resign'd.'

(JOHNSON, *ibid.*)

sacellis: notice the contemptuous accumulation of diminutives.

59. *divina tomacula*: *prophetic sausages*, a satirical allusion to the practices of the soothsayers.

62. *spatium vitae*: *long life*. *extremum*: *last*, i.e., *least*; *sc. munus* from *inter munera*. Some consider the word attributive to *spatium*, and translate the whole expression, 'the end of life,' i.e., *mortem*. *ponat*: *counts*.

63. *quoscumque*: the general relative for the indefinite pronoun, as often in writers of the Silver Age.

64. *potiores*: *preferable to*; construe with the ablatives of comparison in line 66.

66. *pluma*: *downy couch*. *Sardanapalli*: the last king of Assyria, proverbial for his luxury.

68. *per virtutem patet*:

'Know then this truth (enough for man to know),
Virtue alone is happiness below.'

(POPE, *Essay on Man*, IV)

69. *Nullum numen*: *no divinity*. *si sit*: *se. nobis*. *nos*: *it is we who*.

Later Poetry: Juvenal, whose activity extended late into the reign of Hadrian, was the last important writer of classical Latin poetry. Hadrian's time and the succeeding period of the Antonines produced no poets of distinction. The revival of Hellenic literature, which began under Trajan and culminated towards the end of the second century, made Greek the most prominent instrument of prose, while the cultivation of poetry was left to fashionable triflers (*poetæ novelli*), who experimented with slight subjects in pretty and unusual metres. **P. Aelius Hadrianus** (76-138 A.D.), made emperor in 117, was a patron of the arts and himself produced copiously both prose and verse in Latin and Greek. The only remains of his work are some scanty specimens of mediocre Greek and Latin verse and the brief farewell to his soul, said to have been composed upon his death-bed, which has long been admired for its elusive tenderness and grace.

P. AELIUS HADRIANUS IMPERATOR

Selection CII. To His Soul.

Metre: Iambic Dimeter, No. 19

This brief poem has inspired many imitations and adaptations, notably Pope's *Dying Christian to His Soul*, Sir Walter Raleigh's *The Lie*. Matthew Prior has thus happily paraphrased it:

'Poor little, pretty, fluttering thing,
Must we no longer live together,
And dost thou prune thy trembling wing
To take thy flight, thou know'st not whither?
Thy humorous vein, thy pleasing folly,
Lies all neglected, all forgot;
And pensive, wavering, melancholy,
Thou dread'st and hop'st thou know'st not what.'

The recent graceful version, made by Professor Ainsworth O'Brien-Moore (Magie's *Scriptores Historiae Augustae*, I, p. 79) for the Loeb Classical Library, preserves ingeniously the rhythm and the brevity of the original:

'O blithe little soul, thou, flitting away,
Guest and comrade of this my clay,
Whither now goest thou, to what place
Bare and ghastly and without grace?
Nor, as thy wont was, joke and play.'

LINE 1. *Animula*: diminutives indicate frailty, as here, and endearment, as well as smallness.

2. *hospes*:

'The Body is the Soules poore house, or home,
Whose Ribs the Laths are, and whose Flesh the Loame.'
(HERRICK, *The Body*)

3. *abibis*:

'Darest thou now, O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?'
(WALT WHITMAN, *The Last Invocation*)

4. *pallidula*, etc.: the adjectives agree with *animula*.

Later Poetry: The minor poet **Annius Florus**, who is said to have exchanged bantering verses with the emperor Hadrian, is a vague figure of the period, but is probably to be identified with P. Annius Florus, the author of a rhetorical epitome of Roman history. The few short poems, chiefly in trochaic tetrameters, associated with his name, are marked by a certain epigrammatic neatness of conceit and execution, and, in their form, are noticeable evidence of the late tendency to revive the use of the trochaic septenarius.

ANNIUS FLORUS

Selection CIII. Love's Symbol.

Metre: Trochaic Septenarius, No. 4

LINE 2. *notavi*: by a poetic convention, a practice common among lovers; so Shakespeare (*As You Like It*, III, 2, 9 f.):

'Run, run, Orlando; carve on every tree
The fair, the chaste and unexpressive she';

and Spenser (*Colin Clout's Come Home Again*):

'Her name in every tree I will endosse,
That as the trees do grow, her name will grow.'

ardoris: *loved one*, literally, 'heat,' 'passion.'

Selection CIV. Poets and Patrons.

Metre: Trochaic Septenarius, No. 4

LINE 2. The thought is summed up in the well-known saying of Caelius Rhodiginus (15th cent.), *poeta nascitur, non fit. rex: patron.*

Later Poetry: The date and the author of the *Pernigilium Veneris* are quite indeterminable, but certain stylistic peculiarities seem to place it in the age of the Antonines (138-180 A.D.), or later. The worship of Venus Genetrix had been brilliantly revived by the emperor Hadrian, and the poet here celebrates the spring festival of the goddess with something of the exultation and the mysticism with which Lucretius in his splendid introduction to the *De Rerum Natura* (Sel. IX) symbolizes by her name the working of the life-principle in all nature. The poem is a fascinating combination of things old and new. It is marked by a haunting metre, colorful diction, and a romantic love of nature that is more mediaeval than classical. The metre is still strictly quantitative, but the sensuous music of its varied assonances and the dominance of word-accent in determining the beat of the rhythm foreshadow the later development of rhyming and accentual poetry. Evidence of the transitional period is also noticeable in a certain looseness of grammatical structure, particularly of case-relations, and in the free and striking use of the preposition *de*. Tennyson in *Locksley Hall* has reproduced the graceful metre, and Walter Pater's fanciful description of the genesis and nature of the poem (*Marius the Epicurean*, I, chapters 6 and 7) has given it a new charm for modern readers.

AUCTOR INCERTUS

Selection CV. The Vigil of Venus.

Metre: Trochaic Septenarius, No. 4

LINE 2. natus orbis: *the birth of the world*; i.e., the rebirth of life. The opening lines with their repetition of *rer* seem to have directly inspired Tennyson's,

'In the Spring a fuller crimson comes upon the robin's breast;
 In the Spring the wanton lapwing gets himself another crest;
 In the Spring a livelier iris changes on the burnish'd dove;
 In the Spring a young man's fancy lightly turns to thoughts of love.'

(Locksley Hall)

4. *comam resolvit*: the common metaphor in *comam* is here made particularly apt by the later *maritis*; as the bride unbinds her hair at the call of the groom, the trees unfold their leaves at the call of the rains. *de*: causal, a common use of the preposition throughout the poem.

5. *amorum copulatrix*: i.e., Venus.

6. *casas*: *bowers, booths*, erected at the festival of Venus. *de*: *out of*. *myrteo*: myrtle was sacred to Venus.

7. *Dione*: here Venus, more accurately, her mother.

8. The musical refrain, with its twofold repetition of *cras* and fourfold emphasis upon love, challenges translation. Mr. Dimsdale's, in the metre of the original, is particularly happy:

'Loveless, mayst thou love to-morrow; loving, still to-morrow love.'

9. *Ipsa*: i.e., Dione. *annum*: season.

10. *papillas*: *rose-buds*, literally, 'nipples.' *de Favoni spiritu*: *under the breath of Zephyr*.

11. *nodos*: *clusters*, the blooms of the rose. *roris lucidi*: construe with *aquas*.

13. *lacrimae*: *tear-drops, dew-drops*. *de caduco pondere*: *with their drooping weight; sinking from their weight*.

14. *Yet the pendant dew-drop with its tiny sphere checks awhile its fall*.

15. *pudorem prodiderunt*: *have betrayed their shame*. The dew woos the rosebuds, and the crimson of the opening roses marks their shame!

16. *rorant*: *rain down*.

17. *umenti peplo*: *from the dewy calyx*; *peplos* (πέπλος), literally an upper garment worn by Grecian women, is made appropriate here by *papillas*.

18. *totae*: for *omnes*. *virgines rosae*:

'Ah! see, who so fayre thing doest faine to see,
 In springing flowre the image of thy day;
 Ah! see the virgin rose, how sweetly shee
 Doth first peepe forth with bashful modestee.'

(SPENSER, *Faerie Queene*, II, 12, 74)

19. *facta*: *sc. rosa*.

21. *ruborem*: *the crimson*. *veste tectus ignea*: *concealed within her fiery robe*.

22. *unico voto*: *in perfect wedlock*, a loose ablative of quality; *votum* has the rare meaning of 'marriage vow,' 'marriage.' *marita*: i.e., the rose-bride. To-night the rose-bud weds the dew, and to-morrow will flaunt shamelessly her crimson bloom. *pudebit*: used personally.

24. *luco*: poetic dative for *ad lucum*.

25. *puer*: i.e., Cupid.

26. *feriatum*: *making holiday*.

27. *posuit*: for *deposuit*.

28. *nudus*: *stripped*, with the double suggestion of 'unarmed' and 'naked.'

31. Neatly translated by Parnell, '*And Love that's naked, still is Love in arms.*'

33. *virgo Delia*: i.e., Diana, the huntress-goddess, born on the island of Delos.

'Till that Latona traveling that way,
Flying from Junoes wrath and hard assay,
Of her fayre twins was there delivered,
Which afterwards did rule the night and day.'

(SPENSER, *Faerie Queene*, II, 12, 13)

35. *And spread the shade of the greenwood over the fresh flowers*.

36. *Compari pudore*: i.e., as chaste as are you yourself, Diana.

38. *ut venires*: i.e., to the festival of Love.

39. *tribus noctibus*: the poetic ablative for accusative of extent of time. *choros*: *dancing bands*. *videres*: *sc. si venires*.

41. *inter coronas*: *decked with garlands*; *inter* in the preceding line, and with *casas*, means 'amid.'

42. *deus*: i.e., Apollo.

43. *Detinenda est*: *must be prolonged*.

46. *Hyblaeis*: The scene of the festival is Sicily, in a district famous for flowers and honey, near one of the three towns named Hybla. In an inscription found at Paternò (identified with Hybla Galeatis), near the slopes of Aetna, the dedication *Veneri Victrici Hyblensi* shows that the worship of the local deity was combined with that of Venus. *stare*: *to rise, stand out*.

48. *annus*: *again, season*.

49. *florum sume veste . . . campus est: don a robe of flowers, wide-spread as the (flowery) field of Enna.* **Ennae:** an ancient town of central Sicily near which, in story, Pluto found Proserpina gathering flowers ;

'Proserpina was playing
 Sicilian flowers among ;
 Amid the tall flowers straying —
 Alas! she strayed too long!'

• (AUBREY DE VERE, *The Search after Proserpina*)

50. *puellae: nymphs. vel: or rather.*

51. *quaeque: i.e., quae + que.*

55. *Cras erit cum: to-morrow comes the season when. primus aether: primal ether.* In the following lines the poet clings to the primitive idea of the union of 'father Sky' and 'mother Earth.' The fact that the earth brings forth her yield in response to the rains that fall from heaven gives ground for the poetic symbolism.

56. *pater: i.e., pater aether. totum annum: all (the harvest of) the year.*

57. *almae: fostering,* in its original sense as a derivative from *alo*; cf. Sel. IX, 2, and note.

58. *unde: i.e., ut ex ea. magno corpore: extends the personification of aether as the husband (mixtus) of Earth.*

59-61. From the union of Heaven and Earth the thought passes to the union of Heaven and Sea, from which sprang Aphrodite (Venus). The accounts of her origin are conflicting, but the poet has chosen for his purpose the story of Hesiod (*Theog.* 188-200) that she sprang from the sea-foam that gathered around the castrated members of Uranus (Heaven), thrown from on high into the sea.

59. The order is: *de cruore superno et spumto globo ponti.* The two elements of the birth recur in the chorus of Swinburne's *Atlanta in Calydon* (729 ff.):

'For an evil blossom was born
 Of sea-foam and the frothing of blood,
 Blood-red and bitter of fruit,
 And the seed of it laughter and tears,

And the leaves of it madness and scorn,
 A bitter flower from the bud,
 Sprung of the sea without root,
 Sprung without graft from the years.'

60. *caerulas inter catervas*: *amid the azure hordes*, i.e., the creatures of the sea. *bipedes*: because they were sea-horses and part fish.

61. *undantem*: *wave-born*. *de maritis imbris*: the phrase is an echo of *cruore de superno*, and serves to interpret it.

63-67. The thought is that throughout heaven and earth and sea Love works her ways.

63. *venas, mentem*: objects of both *permeanti* and *gubernat*.

64. *procreatrix*: i.e., the sovereign of creation.

65. *pontum subditum*: *the depths of the sea*.

66. *pervium . . . imbuit*: *along the seed-track explored her all-pervading course*; a touch of realism. *Imbuo*, 'to stain' passes into the meaning of 'to inure,' and often in poetry into, 'to do for the first time,' 'to essay.'

69. *transtulit*: *transformed*; i.e., the two peoples were mingled by marriage and called Latins.

70. *Laurentem puellam*: Lavinia, daughter of Latinus, king of Laurentum, an ancient town of Latium. *nato*: Aeneas.

71. *de sacello*: *out of the sanctuary*, of Vesta. *virginem*: Rhea Silvia, a Vestal Virgin.

72. *Romulêas*: for *Romanas*. *cum Sabinis nuptias*: with reference to the familiar story related by Ovid in *Sel. LXV*.

73. *unde*: *ut ex iis*. *Ramnis*: these along with the Luceres and the Tities are mentioned by Livy (I, 13) as the three tribes of the primitive Roman state. *pro*: *to the advantage of*.

74. *patrem*: i.e., Julius Caesar. The word is a tolerable conjecture to relieve the chronological absurdity of *matrem* in the Mss. *nepotem*: *nephew*; i.e., Augustus.

76. *Rura fecundat voluptas*: *passion peoples the country-side*.

77. *rure natus*: the fancy, found also in Tibullus (*Sel. LVI, 67 sq.*), is perhaps reminiscent of pastoral poetry.

79. *delicatis*: *dainty*.

81. *genestas*: the yellow-flowering broom, common in southern Italy. *explicant latus*: *stretch their bodies*.

82. The order is: *tutus coniugali foedere quo tenetur*; i.e., each is secure in conjugal felicity.

83. *cum maritis*: *with their mates*.

85. *ore rauco*: *hoarse note*.

86. *Terei puella*: Philomela, the nightingale. Tereus, husband of Procne, violated her sister Philomela, and when in revenge the

sisters had served up to Tereus the body of his own son, Itys, as food, the three were changed by the wrath of the gods into birds — Philomela into a nightingale, Proene into a swallow, and Tereus into a hawk.

87. *motus*: *emotions*.

88. *sororem*: best taken as subject of *queri*, with reference to Philomela. Matthew Arnold in his *Philomela* still plays with charming fancy upon the pathos of the old story:

'O wanderer from a Grecian shore,
Still, after many years in distant lands,
Still nourishing in thy bewilder'd brain
That wild, unquench'd deep-sunken, old-world pain —
Say, will it never heal?'

Again, the inspiration of Lowell's lines in *Phoebe* is apparent:

'*Phoebe!* it calls and calls again,
And Ovid, could he have heard,
Had hung a legendary pain
About the memory of the bird;

'A pain articulate so long
In penance of some mouldered crime
Whose ghost still flies the Furies' throng
Down the waste solitudes of Time.'

de marito barbaro: Tereus, not her own husband, but her sister's.

89. *ver*: i.e., of song or of love, or both.

90. *uti chelidon*: as the swallow (*χελιδών*); cited not as a songster, but as a harbinger of spring.

92. *Amyclas*: the name of an ancient town of Laconia, and later of a town in Latium, founded, traditionally, by Laconian colonists.

perdidit silentium: Grecian Amyclae is said to have been destroyed, because, in consequence of false alarms, no one was allowed to announce the approach of the enemy.

AUCTOR INCERTUS

Selection CVI. Epitaph of a Pet Dog.

Metre: Elegiac Couplet, No. 3

The stone on which this anonymous inscription was found outside one of the gates of Rome, now rests in the British Museum.

LINE 1. *me*: often in Roman epitaphs the dead were represented as speaking to the passer-by.

2. *concha*: i.e., her name was 'Pearl' (*Margarita*).

11. *subii*: in scansion a dissyllable. *iactata*: *struck down*.
sinistro: *unlucky*.

AUCTOR INCERTUS

Selection CVII. Boating Song.

Metre: Dactylic Hexameter, No. 2

LINE 1. *Heia*: *yoho!* *nostrum*: with the second *heia*, used as a noun.

2. *Arbiter*: *lord*.

3. *posuit*: *lulled*, for *deposuit*.

4. *vago*: *rolling*.

6. *Adnisu parili*: *steady pull*.

7. *dabit*: sc. *nobis*. *praegnanti*: *swelling*, with the force of *turgenti*. *currere*: poetic infinitive, object of *dabit*.

11. *largum*: cognate accusative. *promat sese*: *shoot forth*.

12. *pone*: adverb. Notice the awkward postponement of *et*, which is the connective of the new sentence. *orbita*: *track*, *wake*.

14. *resultet*: *ring with*. *nostrum heia*: sc. *echo sonet*. The line is mutilated in the manuscript, and the efforts to restore it tend unhappily toward the introduction of stilted mythology. The present form, built up on the clear readings of *resaltet* and *portus*, has been devised as a stop-gap.

15. *nos*: sc. *sonemus*. *tamen heia*: *another yoho*.

Later Poetry: During the significant development of Christian Latin literature, chiefly at the hands of African writers, which followed upon the death of Marcus Aurelius Antoninus (180 A.D.), pagan literature for more than a hundred years suffered an eclipse. In the fourth century the reappearance of reputable writers of both prose and poetry restored in a measure its prominence, while contemporary Christian writing continued to show more vitality and more genuine literary power.

Decimus Magnus Ausonius (circ. 310–circ. 395 A.D.), born at Burdigāla (Bordeaux) and educated in the Gallie schools of rhetoric, became established as a teacher of rhetoric in his native town. In 364 he was called to Trèves to become tutor of the young prince Gratian, there won favor at court, and, after his pupil became em-

peror, reached in 379 the consulship. The later years of his life he spent at Bordeaux, occupied with writing. Though he was professedly a convert to Christianity, the spirit of his work remains thoroughly pagan. He was a prolific writer of poems on varied, usually intimate, subjects, but everywhere shows learning and ingenuity rather than poetic inspiration. Many of his epigrams are free translations from the Greek, while others are mediocre imitations of Martial. In the artificialities of metrical *tours-de-force* (*technopaignia*), he was as adept as were his later countrymen who in the fifteenth century affected *ballades*, *virelais*, and *rondeaux*. While these efforts smack of the mere school-master, by his narrative poem, the *Mosella*, Ausonius has won reputation as a poet. This, ostensibly a description in hexameter verse of a river-trip from Bingen on the Rhine, by way of the Moselle, to Trèves, develops into a panegyric of Gallic scenery. The poem reveals a rare sensitiveness to the beauties of nature, and by reason of its idyllic quality has from early times had many admirers.

D. MAGNUS AUSONIUS

Selection CVIII. Grow Old along with Me.

Metre: Elegiac Couplet, No. 3

LINE 2. *nomina*: i.e., of endearment.

3. *ferat*: for *faciat*.

5. *Nestore*: see note on Sel. XCIX, No. 6, 5.

6. *Cumanam Deiphoben*: the Sibyl made famous by Vergil in the *Aeneid*, VI, 42 sqq.

8. *meritum*: substantive.

Selection CIX. A Plea to Cupid.

Metre: Elegiac Couplet, No. 3

This epigram and the following are translations from the Greek.

LINE 1. *amare*: with the force of a substantive. *misce*: *combine*.

Selection CX. The Spartan Mother.

Metre: Iambic Strophe, No. 17

LINE 1. *Lacaena*: *Laconian*, i.e., Spartan.

Later Poetry: Amid the general mediocrity of the secular writers of the fourth century, **Claudius Claudianus** (died *circa* 408 A.D.), a younger contemporary of Ausonius, stands forth with conspicuous distinction. An Asiatic Greek by birth, he seems to have become early identified with Alexandria, and after 395 A.D. lived in Italy as an intimate member of the court circle of the emperor Honorius. He was an ardent supporter of Stilicho, Honorius's able general and defender, and probably did not long survive his fall in 408 A.D. In fulsome eulogies of these two he shows the declamatory methods of Lucan, and in virulent invectives against their enemies, Rufinus and Eutropius, something of the satirical vigor of Juvenal. His most notable poetic achievement, however, is the unfinished mythological epic, *De Raptu Proserpinae*, in three books, which, though artificially constructed, combines with the manner of Statius many of the graces of Ovid. Though by origin and association Claudian belonged to the Hellenistic East, he wrote Latin with a remarkable purity of style. Along with much tasteless rhetoric, he shows marked versatility, metrical skill, and poetic imagination of a high order.

CLAUDIUS CLAUDIANUS

Selection CXI. The Warrior and the Poet.

Metre: Elegiac Couplet, No. 3

'The celestial gift, which Achilles obtained, and Alexander envied, of a poet worthy to celebrate the actions of heroes, has been enjoyed by Stilicho, in a much higher degree than might have been expected from the declining state of genius and of art.'

(GIBBON, *Decline and Fall*, Ch. XXIX)

LINE 1. Maior Scipiades: P. Cornelius Scipio Africanus (*Maior*), conqueror of Carthage, and victor at Zama, was in his leisure moments a lover of literature and a patron of poets, particularly of the poet Ennius; see the epigrams under Sel. II.

3. Pieriis: from Pieria, a district sacred to the Muses.

4. cura: see note on Sel. LXIV, 15.

5.

'With joy the ready Muse attends,
Immortal honours she bestows,
A gift the Muse alone can give;
She crowns the glorious victor's brows,
And bids expiring virtue live.'

(SOMERVILLE, *Imitation of Horace*, Odes, IV, 9)

7. *patriis m̄anibus*: of those who had fallen in the former war with Carthage.

9. *Tyrias*: Carthage had been settled by colonists from Tyre; see the account in Vergil, *Aeneid*, I, 338 sqq.

10. *Libyco mari*: i.e., the sea adjacent to Carthage.

11. *doctus*: 'lettered.'

13. *post lituos*: after the battle, literally, 'after the trumpets.' *favere*: applauded.

14. *nova*: recent.

15. *triumpharet*: the subject is *Scipiades* from line 1. *gemina Carthagine*: i.e., Carthage in Spain and Carthage in Africa; his father had fallen in Spain, hence he was *vindex patri*; the source of the war was Carthage in Africa, hence he was *vindex patriae*.

18. *rotas*: of his triumphal chariot.

20. *Martia*: belongs in sense with *sertum*; laurel was used for the poet's crown.

21. *Stilicho*: famous general and consul who, under the emperor Honorius (395-423 A.D.), became the real ruler of the West and defender of the empire against Alaric and the Visigoths. *quo*: by whose hands. *alter Hannibal*: Gildo, leader of an insurrection in Africa put down by Stilicho, 398 A.D.

24. *votis suis*: i.e., her prayers for your safety. *adesse*: the subject is *te* (23).

Selection CXII. Is There a Moral Government of the World?

Metre: Dactylic Hexameter, No. 2

LINE 4. *dispositi foedera mundi*: the order of the established world.

9. *Phoeben*: i.e., *Lunam*. *alieno*: borrowed.

12. *tanta caligine*: such gloom (literally, 'mist') as reigned during the 'dark days' of the ascendancy of Rufinus; see note on line 20.

15. *causae*: sect, of philosophers, i.e., the Epicureans.

16. *vacuo*: aimless. *semina*: atoms; the atomic theory, developed by Democritus, and adopted by Epicurus as part of his philosophic system, is poetically stated here. Its famous expounder in Latin was Lucretius. For the teachings of the school, see the account of Lucretius under *Poetry of the Ciceronian Age*, page 157.

17. *inane*: *void* (noun);

'And I saw the flaring atom-streams
And torrents of her myriad universe,
Ruining along the illimitable *inane*,
Fly on to clash together again, and make
Another and another frame of things
For ever.'

(TENNYSON, *Lucretius*)

18. *quae*: antecedent, *causae* (15). *numina*: gods; sc. *esse*.
sensu ambiguo: with hazy conception.

19. *nescia*:

'Those who far aloof
From envy, hate and pity, and spite and scorn,
Live the great life which all our greatest fain
Would follow, center'd in eternal calm.'

(TENNYSON, *Lucretius*)

20. *Rufini*: an unscrupulous and cruel prime minister under the Eastern emperors Theodosius and Arcadius, subdued and put to death by Stilicho in 395 A.D. *tumultum*: the *dubiam mentem* of line 1.

23. *lapsu graviore*: a conscious echo of Horace's,

*Saepius ventis agitatur ingens
pinus et celsae graviore casu
decidunt turres feriuntque summos
fulgura montis.*

(SEL. XLVI, 9 sqq.)

Vos pandite: by a common epic device (see opening lines of the *Iliad*, *Odyssey*, *Aeneid*, *Paradise Lost* the Muses (*Pierides*) are invoked to aid the poet in describing the rise (*ortu*) of Rufinus, which follows.
vati: the writer.

Selection CXIII. The Old Man of Verona.

Metre: Elegiac Couplet, No. 3

There are two good translations, one by Cowley, another by F. Fawkes, in the Oxford Book of Latin Verse.

LINE 3.

'A stick supports him where he crawled before.'

(FAWKES)

4. *saecula*: generations.

6. *mobilis hospes*: i.e., a traveler, in apposition with the subject, as are *mercator* and *miles* in the next line.

7. Cf. Horace, *Sel.* LII. 5 sq.:

*Neque excitatur classico miles truci,
neque horret iratum mare.*

8. *rauci*: transferred from the voices of the speakers in the Forum to the Forum itself.

9. *Indocilis rerum*: *untaught in (worldly) affairs.*

10. *poli*: *the sky.*

13.

‘His farm that catches first the sun’s bright ray
Sees the last lustre of his beams decay.’

(FAWKES)

14. He devises his own means of measuring the passing hours by setting up marks in rustic fashion.

15-16.

‘A neighboring wood born with himself he sees,
And loves his old contemporary trees.’

(COWLEY)

18. *Benacum lacum*: Lago di Garda, not far from Verona. *litora*: by metonymy for *mare*; the term (*Mare Rubrum*) was loosely applied to the Red Sea or to the Persian Gulf.

19. *indomitæ*: sc. *sunt*. *firmis lacertis*: *solid-muscles.*

20. *aetas*: *generation.*

21. *scrutetur*: *inspect*; note the subjunctive. *Hiberos*: the *Iberians*, i.e., Spaniards.

Later Poetry: *Luxorius*, an obscure epigrammatic poet of the early sixth century, flourished in Africa under the Vandal kings Thrasamund and Hilderic. In the *codex Salmasianus*, a manuscript containing a unique collection of short poems of various dates, he is accredited with nearly a hundred epigrams, written chiefly in the elegiac and hendecasyllabic metres, in the manner of Martial. Their author drew his subjects largely from the games of the Circus and from works of art, and shows a general familiarity with the legends and antiquities of the classical period of Rome.

LUXORIUS

Selection CXIV. The Red Rose.**Metre:** Elegiac Couplet, No. 3**LINE 3.** *Cypridis*: Venus, who was worshipped extensively at Cyprus.**5.** *Lucifer*: the morning-star, the planet Venus.**6.** *poli*: *sky*.**Selection CXV. A Figure of Cupid Serving as a Fountain.****Metre:** Elegiac Couplet, No. 3**LINE 2.** *facibus*: *fire*, by metonymy.

Later Poetry: The elegiac poem of **Rutilius Claudius Namatianus**. *De Suo Reditu*, in two books, written in 416 A.D., is significant as the last literary expression of patriotic feeling for Rome. The last memorable writer of literary Latin was **Anicius Manlius Severinus Boëthius** (circ. 480-524 A.D.). In the interval between the two the capital of the empire had been transferred to Constantinople (476 A.D.), and Theodoric, the Ostrogoth, had been established king of Italy (493 A.D.), with his capital at Ravenna. Roman nationalism had passed and the conditions had ripened, even in Italy, which were to transform Latin through popular contacts with alien speech into the various Romance tongues. Boëthius, a Roman gentleman and scholar, after rising to high favor and official position under Theodoric, fell under the suspicion of treasonable conspiracy against the king, was imprisoned, tortured, and brutally executed. His most famous work is the *Consolatio Philosophiæ*, a prose dialogue in five books, composed in prison. The monotony of the prose form is relieved by thirty-nine short poems, which are interspersed throughout the work, written in the manner of the lyrics of Seneca's tragedies, but with more elevation of feeling and usually with more taste. Although Boëthius was a Christian, he becomes in the *Consolatio* the interpreter of the nobler aspects of pagan, particularly Aristotelian, philosophy, and throughout the Middle Ages lighted with his torch the way of serious thought. Translations of the work appear among the earliest products of several of the vernacular languages of modern Europe. Notable versions are King Alfred's into Anglo-Saxon and Chaucer's into fourteenth century English.

ANICIUS MANLIUS SEVERINUS BOËTHIUS

Selection CXVI. Mutability.

Metre: Lesser Sapphic and Glyconic Strophe, No. 20

LINE 1. polo: i.e., *in caelo*. roseis: the rosiness of dawn is associated with the horses of the Sun, as in the *Aeneid*, VI, 535, with those of Aurora herself.

3. vultus: Greek accusative of specification.

4. flammis: i.e., of Phoebus. stella: collectively, *the stars*.

5. zephyri: Favonius, the harbinger of spring; see Sel. IX, 11, and note.

6. irrubuit: *is crimson*; from *irrubesco*, 'to grow red.'

7. *Let the clouding south wind blow his raging blast.* Tennyson in *Locksley Hall* gives a similar picture:

'Comes a vapor from the margin, blackening over heath and holt,
Cramming all the blast before it, in its breast a thunderbolt.'

9. radiat: *sparkles*.

11. saepe: *but often*, adversative asyndeton.

'Thus sometimes hath the brightest day a cloud;
And after summer evermore succeeds
Barren winter, with his wrathful nipping cold.'

(SHAKESPEARE, 2 *Henry VI*, II, 4, 1 ff.)

12. verso aequore: *churning the calm sea*.

13. constat sua: *remains the same*.

15. crede: *trust to*, with irony.

16.

'O trustlesse state of miserable men,
That builde your blis on hope of earthly thing.'

(SPENSER, *The Ruines of Time*)

17. Constat: emphatic; *what abides and stands fixed*, etc.

18. Spenser, *ibid.*, elaborates the meaning:

'Sith all that in this world is grent or gaie
Doth as a vapour vanish, and decaie';

similarly Byron, *Don Juan*, II, 220 f.:

'All things that have been born were born to die,
And flesh (which Death mows down to hay) is grass.'

Selection CXVII. Fame.

Metre: Iambic Strophe, No. 17

LINE 2. *summum*: substantive, in the predicate.3. *aetheris*: i.e., *cæli*. *plāgas*: tract, regions. *cernat*: let him view.4. *artum situm*: limited stretch or extent.5-6. The thought is that the man who craves glory cannot fill even the narrow circuit (*breve[m] ambitum*) of earth with his name.5. *non valentis*: that is unable; construe with *nominis*.6. *pudebit*: sc. *eum*.

'There was a morning when I longed for fame,
 There was a noontide when I passed it by,
 There is an evening when I think not shame
 Its substance and its being to deny.'

(JEAN INGELow, *The Star's Monument*)*aucti nominis*: the glory of a name.7. *Quid o superbi*: for O! *quid superbi*. *mortali iugo*: i.e., the yoke of human destiny; ablative of separation.8. *frustra*: with *gestiunt*.9. *Licet*: concessive.10. *linguas explicet*: loosen tongues, i.e., stir the comment of men.11-12. Gray in his *Elgy* expresses the thought thus:

'The boast of heraldry, the pomp of power,
 And all that beauty, all that wealth e'er gave,
 Await alike the inevitable hour:—
 The paths of glory lead but to the grave.'

involvit: wraps, enfolds, as if with wings.15. *Fabricii*: Gaius Fabricius Luscinus, famed for the stern integrity of his dealings with King Pyrrhus.16. *quid*: what remains of; adverbial accusative with *manet*, understood.

'What of them is left, to tell
 Where they lie, and how they fell?
 Not a stone on their turf, nor a bone in their graves;
 But they live in the verse that immortally saves.'

(BYRON, *The Siege of Corinth*, XXV)

Brutus: Lucius Junius, consul 509 B.C., founder of the Roman Republic. *Cato*: Marcus Porcius, styled the Censor, noted for the austerity (hence *rigidus*) of his character.

17. *superstes fama tenuis*: *the slender fame that remains.* *pauculis . . . litteris*:

'What is the end of fame? 'tis but to fill
A certain portion of uncertain paper.'

(BYRON, *Don Juan*, I, 218)

19. *decora vocabula*: *the records of their glory.*

20. *consumptos*: *the dead*; object of *scire*. *datur*: *sc. nobis.*

21. *Iacetis*: *in death you (will) lie.* *prorsus*: *utterly.*

23. *longius vitam trahi*: *that you (will) live beyond the grave.*
trahi: for *protrahi*.

24. *aurā nominis*: *by the breath of fame.*

25. *sera dies*: *a later day.*

Christian Hymns: Latin hymn-writing began with Hilary, made Bishop of Poitiers in 353 A.D., and St. Ambrose (born *circa* 340 A.D.), Bishop of Milan, though prior to them the singing of hymns was a well-established practice in the Christian church, inherited undoubtedly from Hebrew ritual. Of the earliest hymns many were anonymous, and others, during the course of centuries, were so adapted and altered that they cannot be attributed with any degree of certainty to definite authors. At first the hymns were quantitative and followed the rules of classical metres. Most of those written during the fourth and fifth centuries adhered to this principle. But as the feeling for quantity faded out in the spoken tongue, the verse became accentual, little regard was paid to hiatus, and first terminal assonance, then rhyme was introduced. The favorite rhythms were the iambic and the trochaic. Since the Oxford Movement in the early part of the nineteenth century, many translations of the best of the Latin hymns have been used in the churches of England and America.

INNOCENTIUS III

Selection CXVIII. *Stabat Mater*.

Metre: Rhyming stanza of Trochaic Tetrameters (lines 3 and 6, catalectic).

One of the seven great hymns of the Church, and the most pathetic. Its authorship has been attributed to various popes and others. There are many English versions. The musical settings by Palestrina, Haydn, Rossini, and Dvořák are the best known; Rossini's

is the most popular, Dvořák's the most suitable, according to modern taste.

LINE 4. *cuius*: the antecedent is *mater* (1).

6. *gladius*: figurative of pain; the phraseology was suggested by the statement of St. John (xix, 34) that Christ's side was pierced by a spear.

12. *inclyti*: late spelling of *incluti*.

25. *Eia*: *ah*!

26. *me sentire*: i.e., *fac me sentire*: a late construction.

30. *sibi*: for *ei*, i.e., *Christo Deo*.

31. *istud*: refers to the thought in the next line; *iste* and *ille* supplanted *hic* and *is* in late Latin. *agas*: hortatory.

34. *nati*: with *poenas*.

35. *dignati*: *who deigned*.

47. *fac consortem*: sc. *me*.

48. *recolere*: *receive*.

50. *inebriari*: *be uplifted in spirit*; literally, 'be intoxicated.'

57. 'Be filled with Thy grace and heavenly benediction.' *Book of Common Prayer*.

AUCTOR INCERTUS

Selection CXIX. Veni Creator.

Metre: Iambic Tetrameter.

One of the seven great hymns; used commonly in ordinations; in Princeton it has been used on ceremonial occasions, notably at the inauguration of presidents and at the dedication of the Graduate College. Its authorship has been attributed to Charlemagne, St. Ambrose, Gregory, and others. Its use goes back to the eleventh century. There are many English versions, Dryden's being perhaps the best known. One of Bach's Chorales is commonly employed for the musical setting.

LINE 5. *Paracletus*: *Paraclete*: (παράκλητος, 'intercessor,' 'advocate,' see *St. John*, xiv, 16).

9. *septiformis munere*: cf. *Isaiah*, XI, 2 sq.: *et requiescet super eum spiritus Domini: spiritus sapientiae, et intellectus, spiritus consilii, et fortitudinis, spiritus scientiae, et pietatis, et replebit eum spiritus timoris Domini*.

10. From *Luke*, xi, 20: 'But if I with the *finger of God* cast out devils.'

12. Dryden paraphrases:

'Who dost the gift of tongues dispense,
And crown'st thy gift with eloquence';

see the passage in *Acts*, quoted at the head of this selection.

15. *infirmā*: accusative.

16. *perpeti*: intransitive.

25. *sciamus*, *da*: i.e., *da ut sciamus*. This stanza forms the doxology (*Gloria Patri*) which, in varying form, closes many of the hymns. There is an additional stanza of later date, also a Doxology, sometimes added here:

*Sit laus Patri cum Filio,
Sancto simul Paraclito,
nobisque mittat Filius
charisma sancti Spiritus.*

THOMAS A CELANO

Selection CXX. *Dies Irae*.

Metre: Trochaic Tetrameter, rhyming in triplets.

This, the most sublime of the Latin hymns, breathes the spirit of the Middle Ages. Thomas a Celano, the reputed author, was a Franciscan monk who lived about 1230. The hymn appears in the Roman ritual as the sequence for All Souls' Day and in the Requiem Mass. Goethe has used it in *Faust*, and Scott in the *Lay of the Last Minstrel*. Mozart's and Verdi's settings of the Requiem are the most famous.

LINE 3. *teste David*: certain passages in the *Psalms* (e.g., cii, 25 sqq.) were deemed prophetic of the end of the world. *Sibylla*: the Cumaean Sibyl of Vergil's *Aeneid*, VI, said by Lactantius to have prophesied the Last Judgment.

4. 'For the great day of his wrath is come; and who shall be able to stand?', *Rev.* vi, 17.

5. 'For he cometh, for he cometh to judge the earth: he shall judge the world with righteousness, and the people with his truth,' *Psalms*, xevi, 13.

6. *discussurus*: in the late sense of 'investigate'; future participle to express purpose.

7. 'For the trumpet shall sound, and the dead shall be raised incorruptible,' 1 *Cor.* xv, 52.

8. *regionum*: *the world*.

11. 'And the sea gave up the dead which were in it; and death and hell delivered up the dead which were in them: and they were judged every man according to their works,' *Rev.* xx, 13.

13. 'And another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works,' *ibid.* xx, 12.

21. 'And if the righteous scarcely be saved, where shall the ungodly and the sinner appear?', 1 *Peter*, iv, 18.

25-30. Lines used effectively by Mrs. Stowe in *Uncle Tom's Cabin*, Ch. XXVIII.

26. *viae*: i.e., the *road* to the Cross.

43. 'And he shall separate them one from another, as a shepherd divideth his sheep from the goats: And he shall set the sheep on his right hand, but the goats on the left,' *Matth.* xxv, 32 f.

46. 'Then shall he say also unto them on the left hand, Depart from me, ye cursed, into everlasting fire, prepared for the devil and his angels,' *ibid.* xxv, 41.

57. *Dona eis requiem*: the traditional rendering of the Church, though many versions have *dona eos requie*, in accordance with classical usage. The Church reading still preserves the rhyme, since final *m* was not pronounced at the time of the composition of this hymn.

AUCTOR INCERTUS

Selection CXXI. *Adeste Fideles*.

The metre is irregular.

This popular Christmas hymn was probably written in France in the seventeenth century. It is ordinarily sung to the tune of the *Portuguese Hymn*.

LINES 9-13. Drawn from the Nicene Creed: 'God of God, Light of Light, Very God of very God, Begotten, not made.'

11. *viscera*: *womb*.

17. *Io*: ancient exclamation of triumph.

29. Compare *St. John*, i, 14: 'And the Word was made flesh.'

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